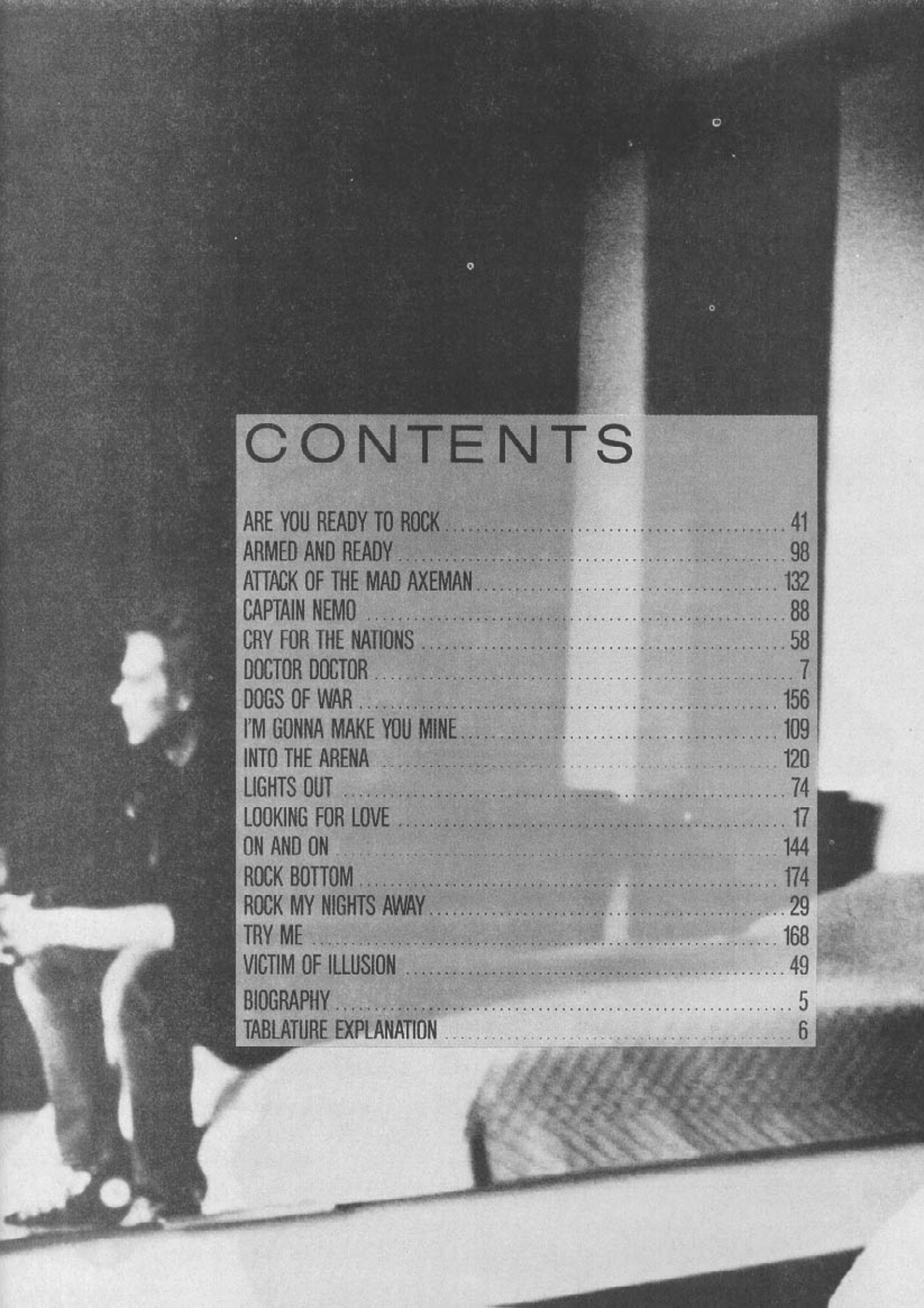
MICHAEL schenker

PLAY IT LIKE IT IS

Chrysalis
Chrysalis Music Group

Edited by Milton Okun



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MICHAEL SCHENKER

Biography

Michael Schenker's guitar heroics with the Michael Schenker Group, UFO, and The Scorpions have earned him a place in the heavy metal hall of fame. *Guitar Player Magazine* concurs: "...his (Schenker's) fluid playing incorporates liquid screams, lightning-fast runs, a well-controlled vibrato, growls, and harmonics—all governed by a strong melodic sense that sings more of creativity than repetition."

The German guitarist has devoted nearly a decade to a non-stop touring and recording schedule. Schenker's virtuosity played an integral part on UFO's *Lights Out* and *Obsession* LPs, but he decided to leave UFO, as he had difficulty expressing his own ideas through the band. Schenker's solo career began with 1980's *The Michael Schenker Group* LP. He was warmly welcomed by fans during tours of America, Europe, and Japan. His touring band consisted of Gary Barden (vocals), Paul Raymond (rhythm guitar and keyboards), Chris Glen (bass), and Cozy Powell (drums). This line-up recorded the second Michael Schenker Group LP, *MSG*, and continued touring in Europe and Japan. This tour was committed to vinyl, and *One Night At Budokan* shot to #3 on the UK chart. (*One Night At Budokan* wasn't released in America.)

After the *One Night* triumph, Paul Raymond and Gary Barden left the band. The remaining members of the Michael Schenker Group listened to over 700 tapes of prospective vocalists and recruited Graham Bonnett. At the same time, Cozy Powell decided to retire from the band to concentrate on his love of racing cars (he has since joined Whitesnake). Powell's replacement was Ted McKenna, who had previously played drums with Rory Gallagher.

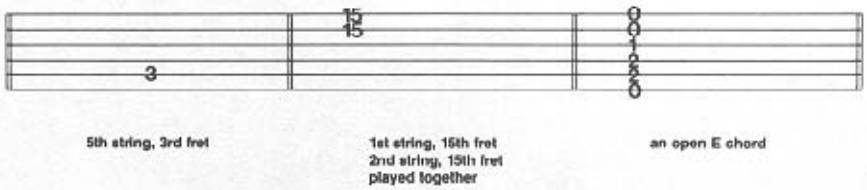
The Michael Schenker Group's third LP, *Assault Attack*, was produced by Martin Birch and was recorded during the summer of '82 at Le Chateau in France and Musicland Studio in Munich. The album featured Graham Bonnett's vocals, although he had already left the band. At a warm-up gig for the Reading Festival in August of that year, Schenker and Bonnett came to a mutual decision to part company. Gary Barden, who had left MSG six months earlier, agreed to rejoin the band and appear at Reading.

With the line-up finally stabilized, MSG finished 1982 on the road, then rehearsed new material, and went into Ridge Farm Studios to record *Built To Destroy*. Originally released in Europe a few months back, the American version of the album has been totally re-mixed by noted producer Jack Douglas, whose previous credits include John Lennon and Aerosmith. "The original version of the album didn't have the sound I wanted," Schenker states. "My manager suggested that we let Jack have a shot at remixing it, and the results are incredible." *Built To Destroy* features a line-up that includes vocalist Gary Barden, bassist Chris Glen, drummer Ted McKenna and keyboardist Andy Nye in addition to Schenker. Schenker has been preparing for his American invasion by playing a series of sold-out shows in Europe and Japan (where *Built To Destroy* reached #1 on the charts). MSG's American tour is planned for February.

Schenker's highest accolades come from other guitarists. Iron Maiden's Steve Harris says, "Schenker is one of the rock and roll greats. He has a style that a lot of guitarists try and copy. He'll go a blistering lead run down the neck and you'll hear every note as part of a melody." Klaus Meine (Scorpions), remarked, "Michael's never sounded better. Of course, I've known him for years, he was the original lead guitarist in Scorpions, but his guitar work these days is the best it's ever been."

TABLATURE EXPLANATION

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it:the word "½" for a half-step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~~ . It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

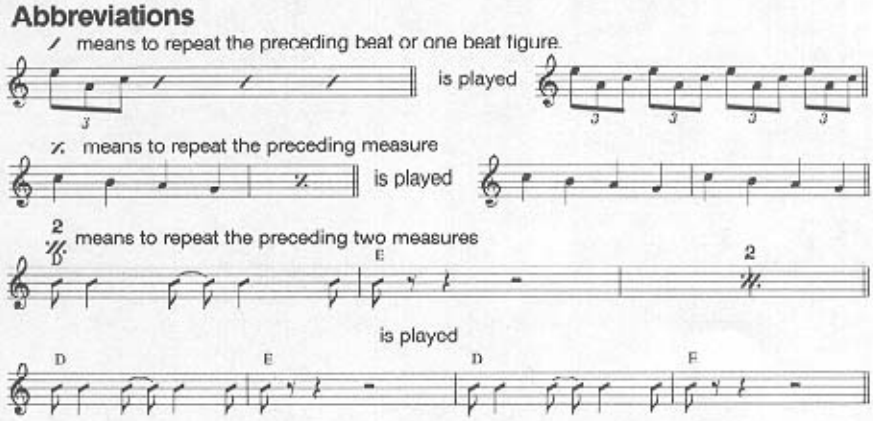
Slide A slide up to a note looks like ⟋ . Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⟋ or down ⟍ . In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (P) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

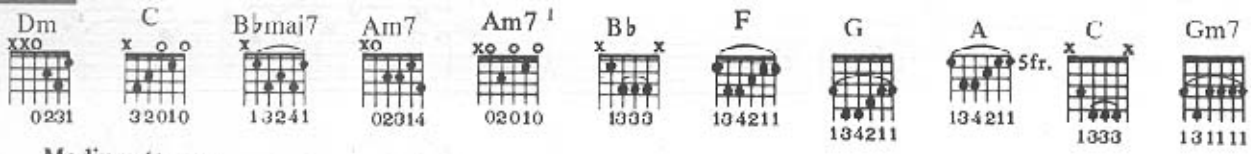
Hammer On (H) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

Abbreviations

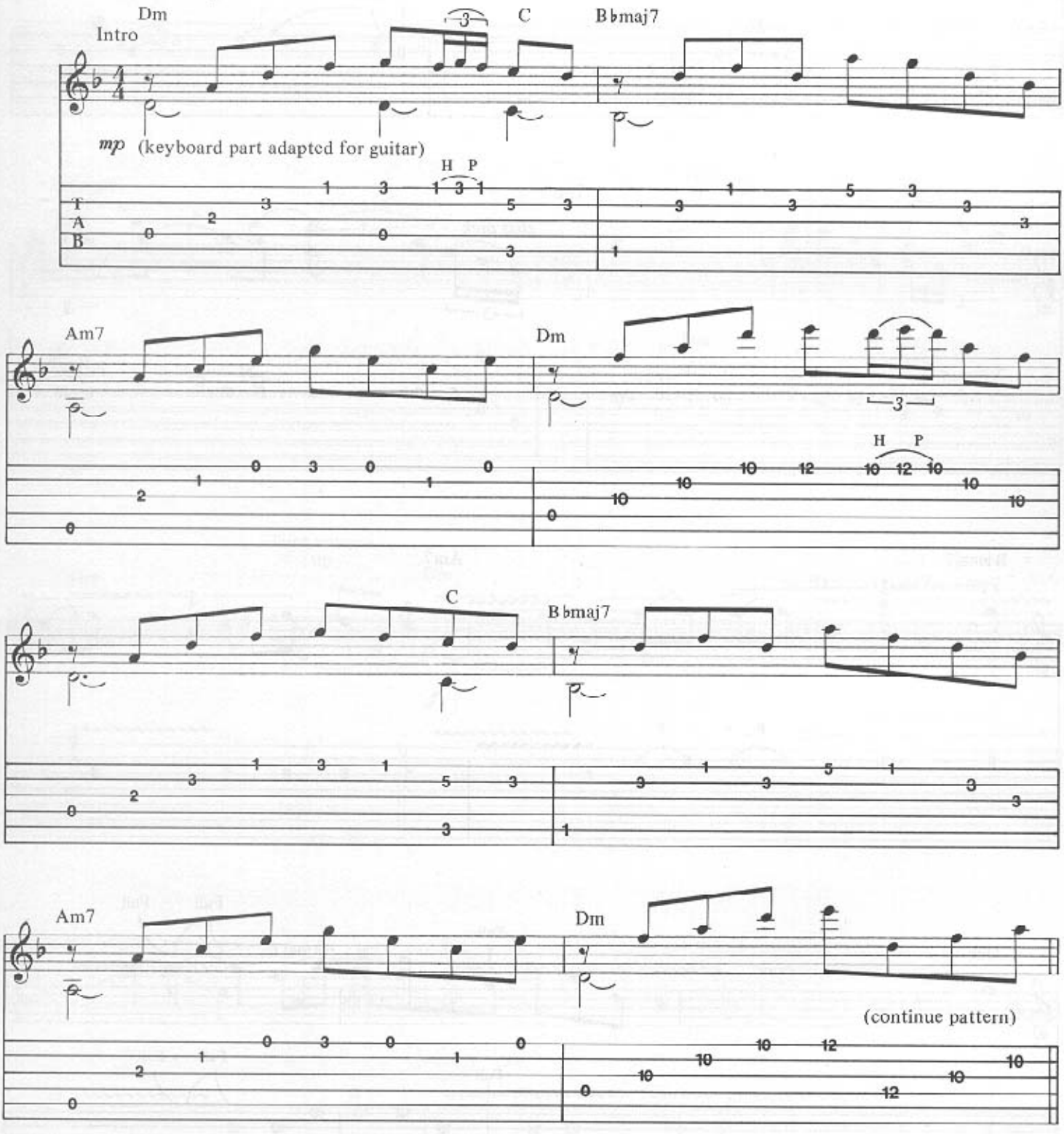


DOCTOR DOCTOR

Words and Music by Michael Schenker and Phil Mogg



Medium tempo



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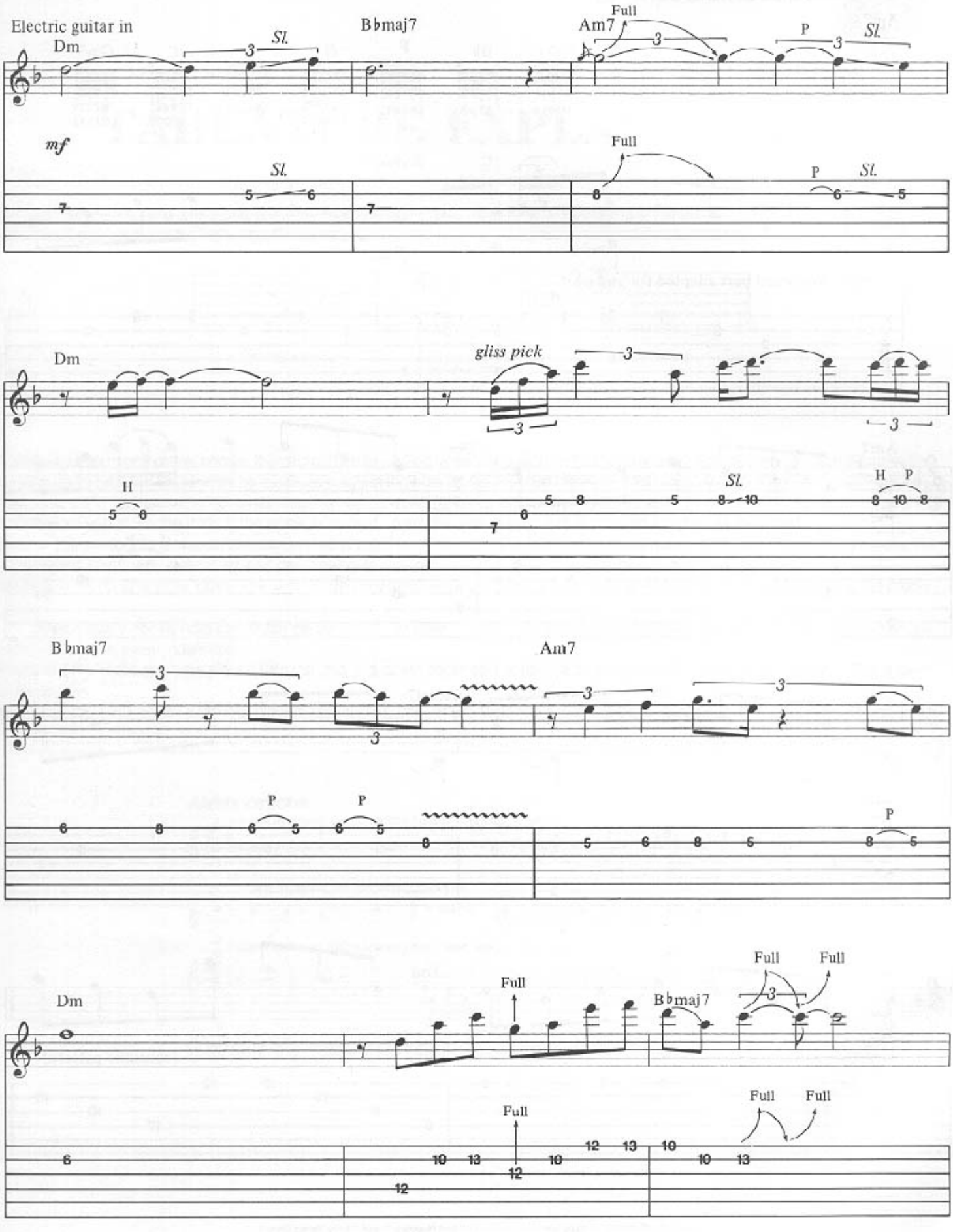
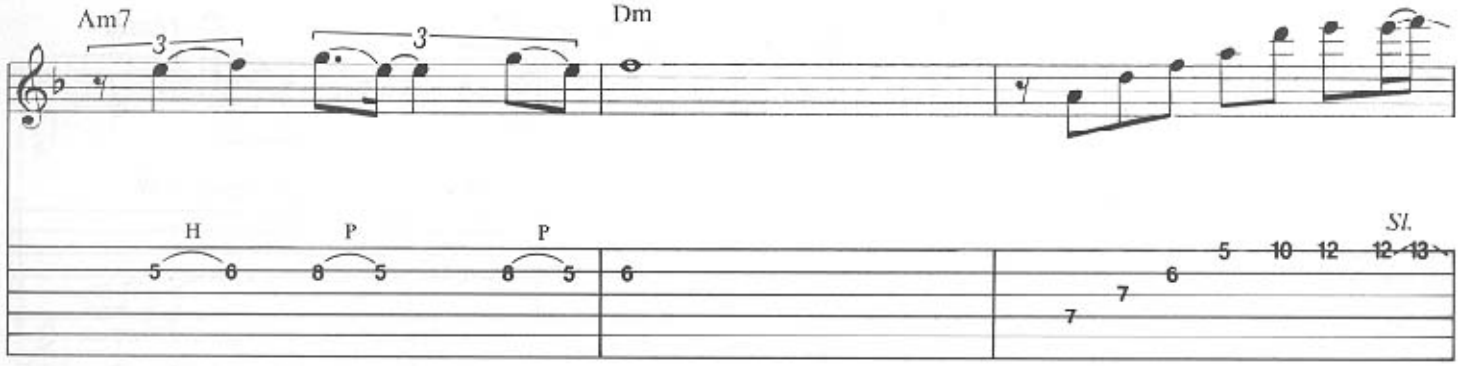
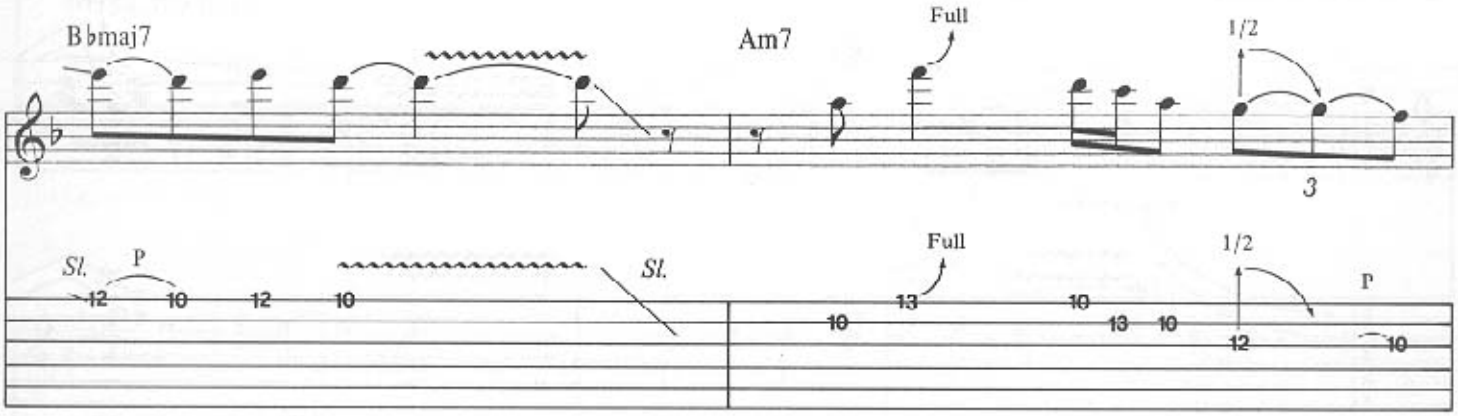
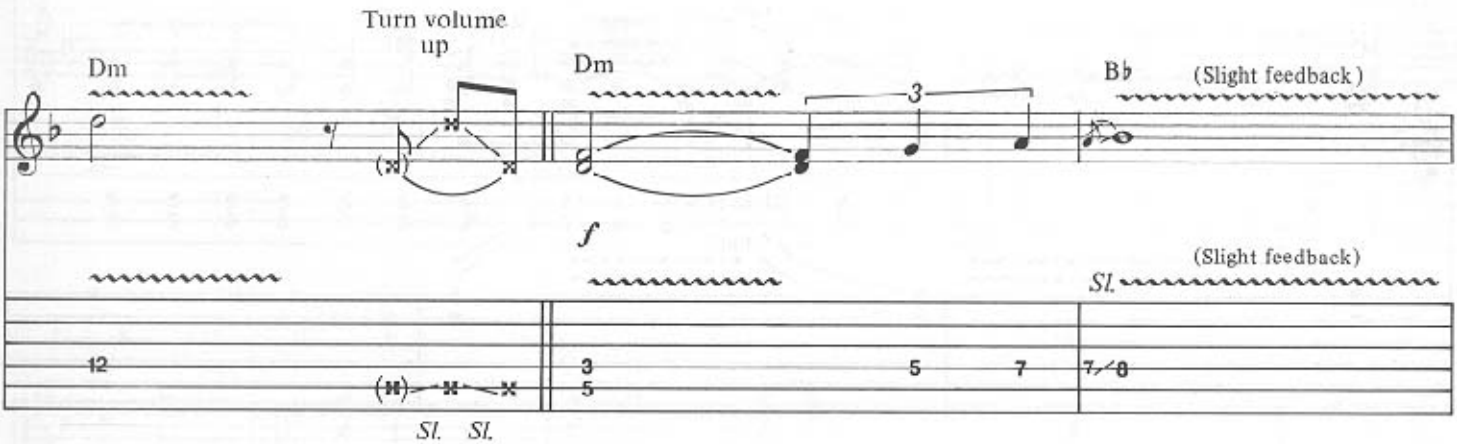
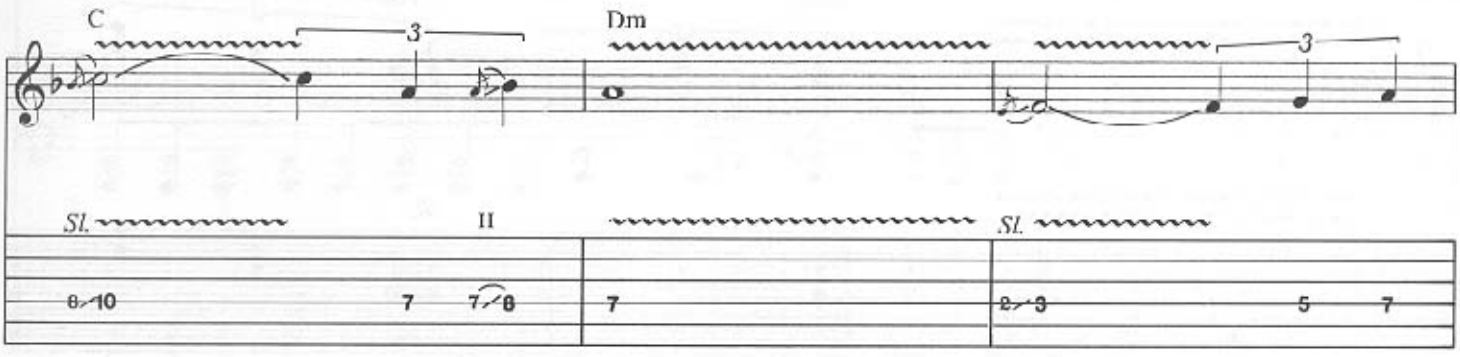
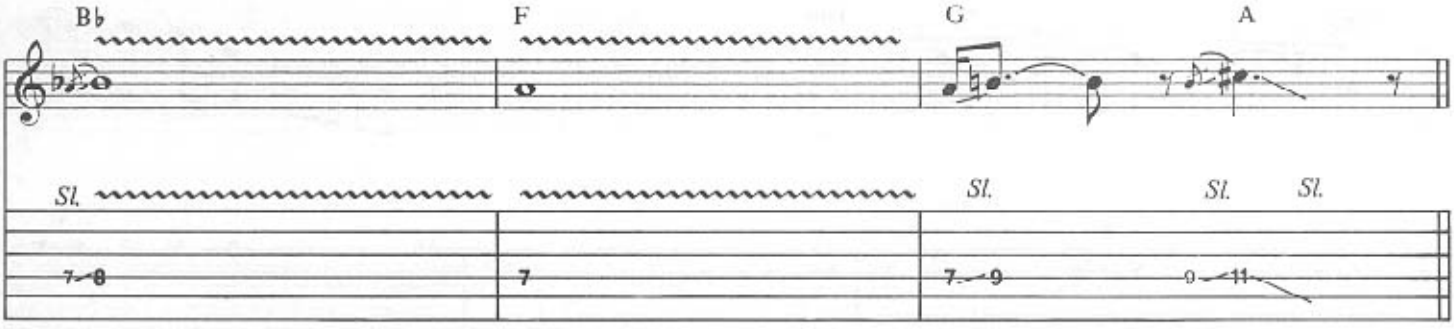

Electric guitar in
Dm
Sl.
B♭maj7
Am7
Full
P
mf
gliss pick
H
B♭maj7
Am7
Dm

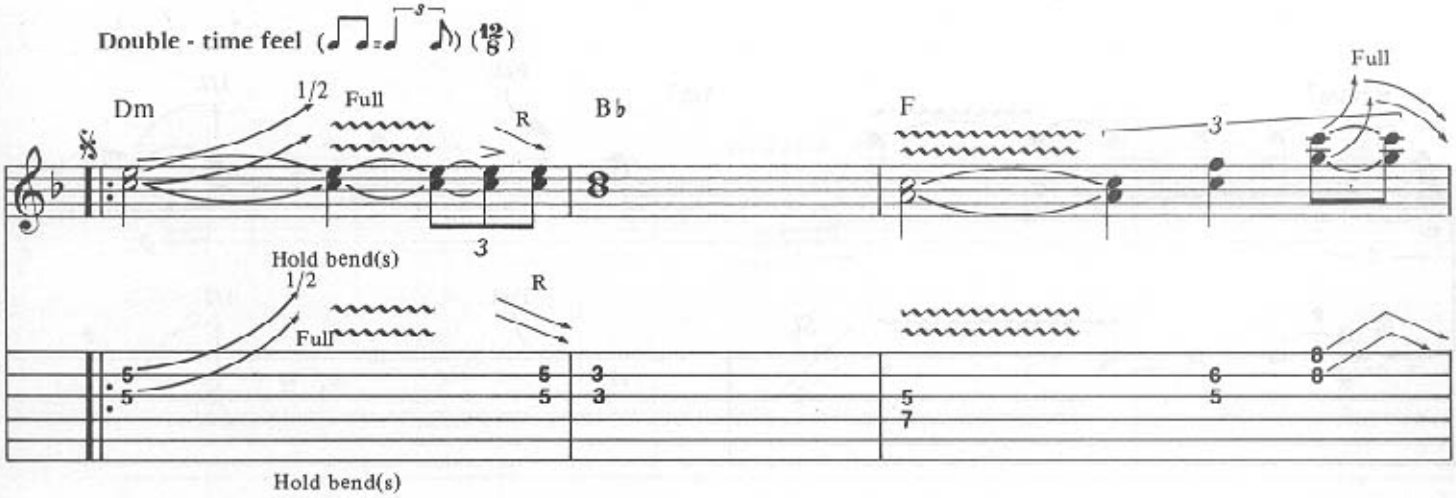

Am7
Dm
H
P
P
Sl.

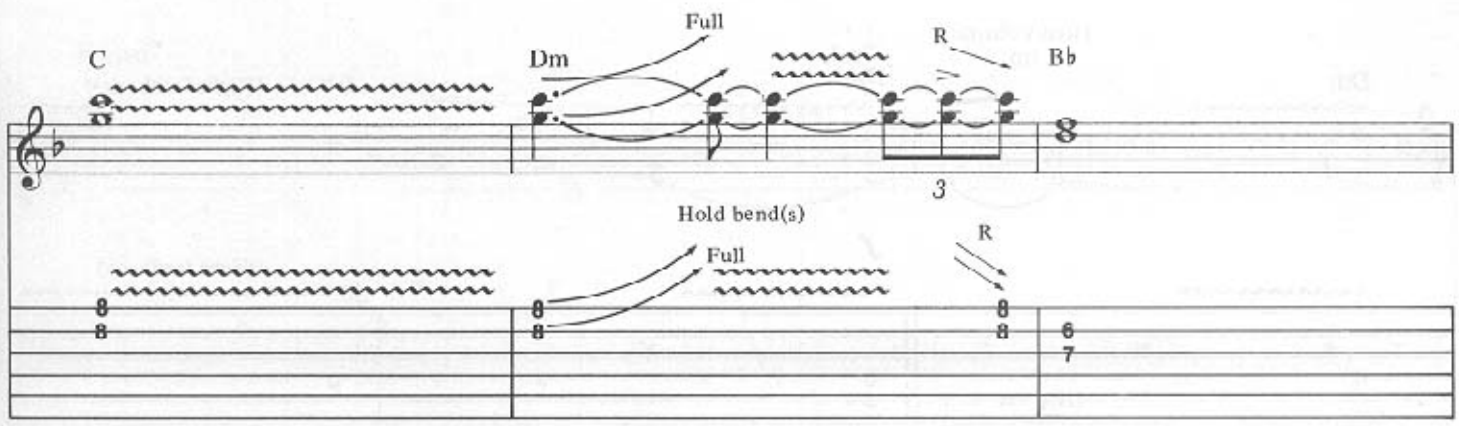

B♭maj7
Am7
Full
1/2
Sl.
P
Sl.
Full
1/2
P

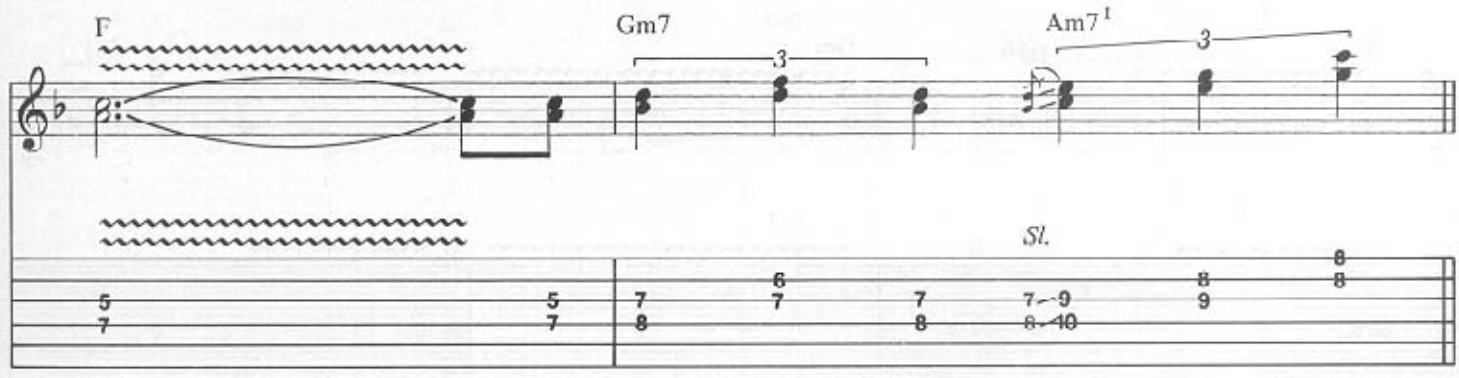

Turn volume up
Dm
Dm
B♭
(Slight feedback)
f
(Slight feedback)
Sl.
Sl.
Sl.

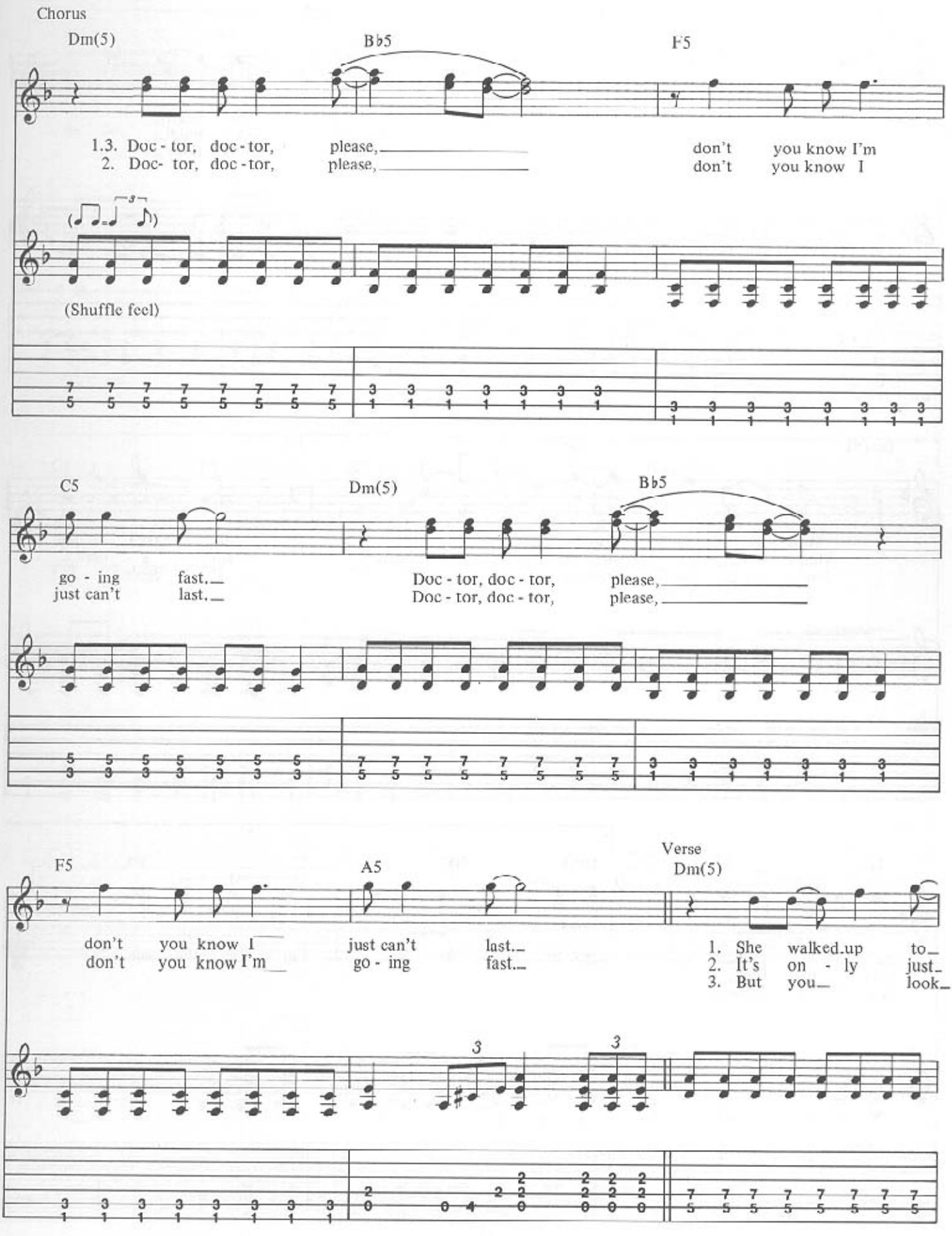

C
Dm
Sl.
Sl.

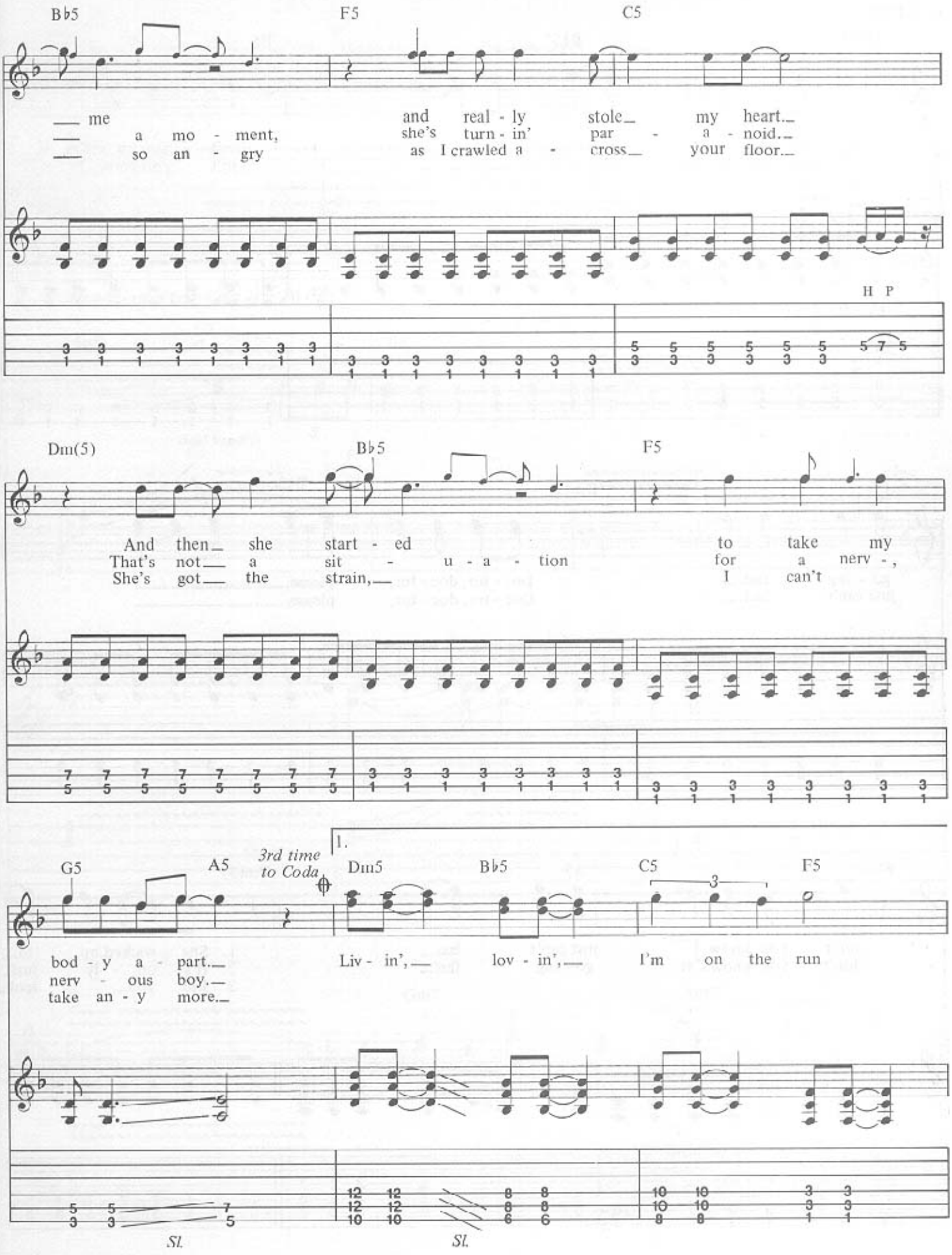

B♭
F
G
A
Sl.
Sl.
Sl.
Sl.
7 8
7
7 9
0 11

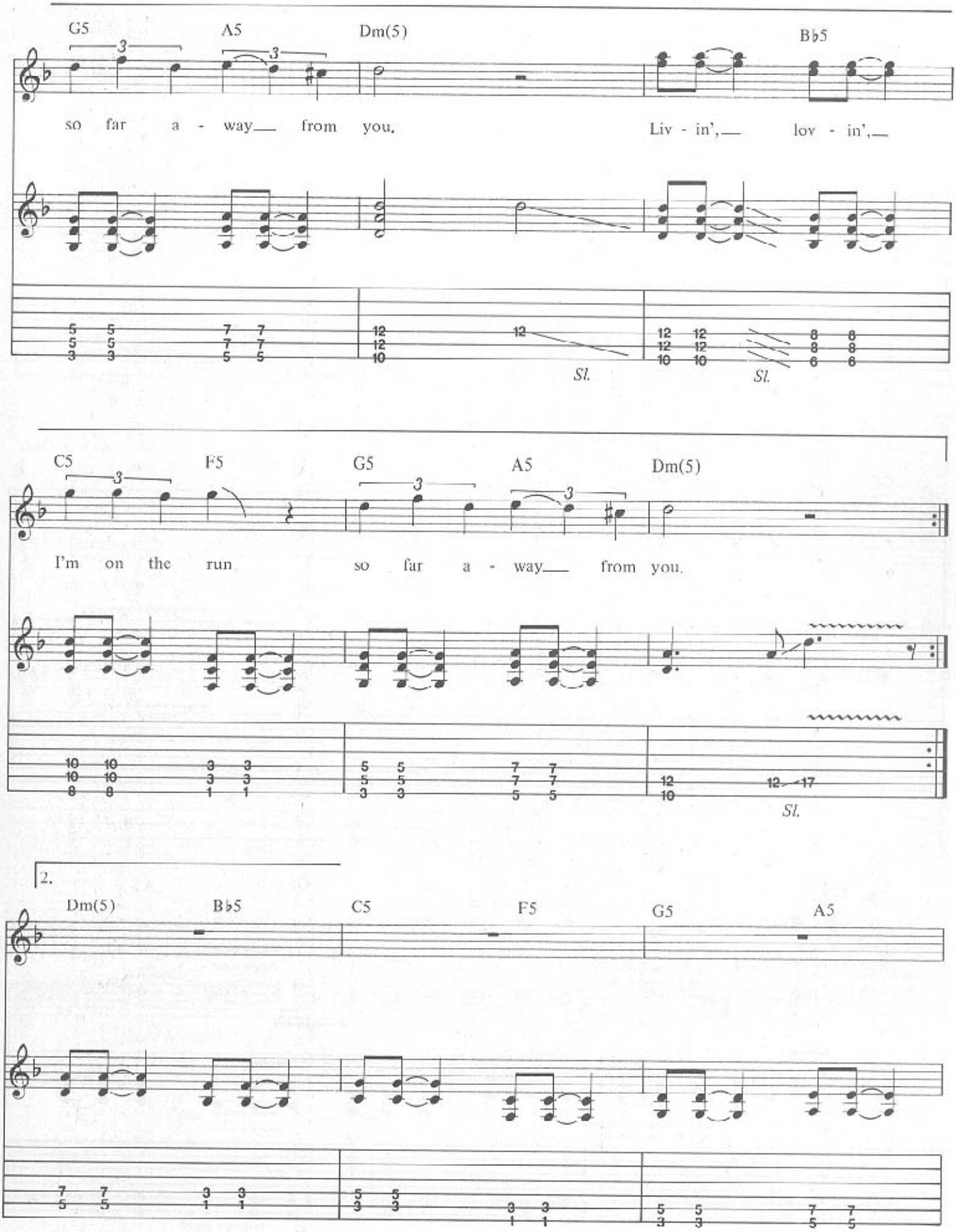

Double - time feel
Dm
1/2
Full
R
B♭
F
3
Full
Hold bend(s)
1/2
Full
R
Hold bend(s)

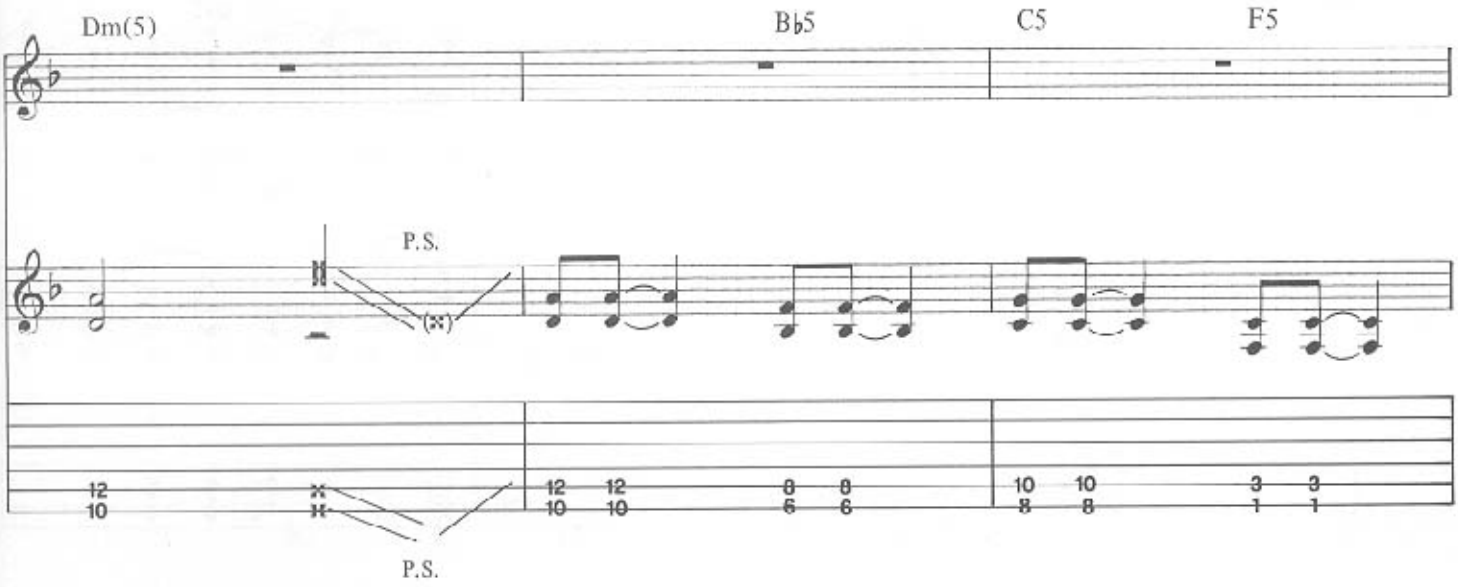

C
Dm
Full
R
B♭
3
Hold bend(s)
Full
R

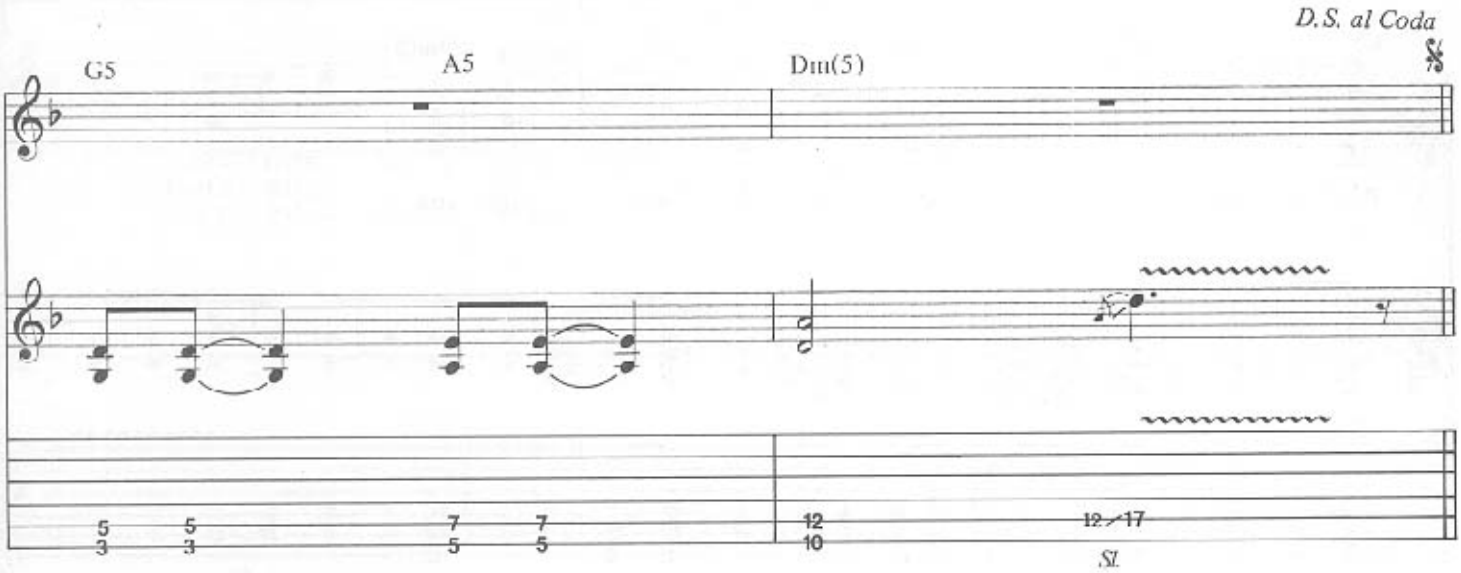

F
Gm7
3
Am7
3
Sl.

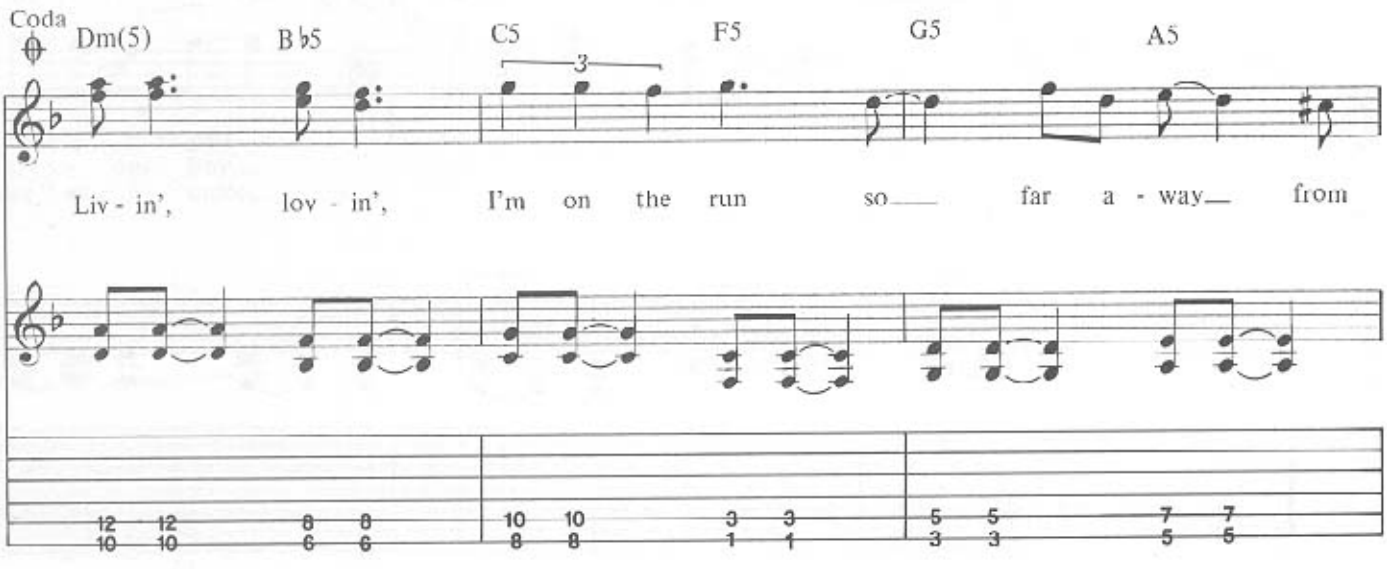

Chorus
Dm(5)
B♭5
F5
1.3. Doc - tor, doc - tor, please,
2. Doc- tor, doc - tor, please,
don't you know I'm
don't you know I
(Shuffle feel)
C5
Dm(5)
B♭5
go - ing fast.
just can't last.
Doc - tor, doc - tor, please,
Doc - tor, doc - tor, please,
F5
A5
Verse
Dm(5)
don't you know I
don't you know I'm
just can't last.
go - ing fast.
1. She walked up to
2. It's on - ly just
3. But you look

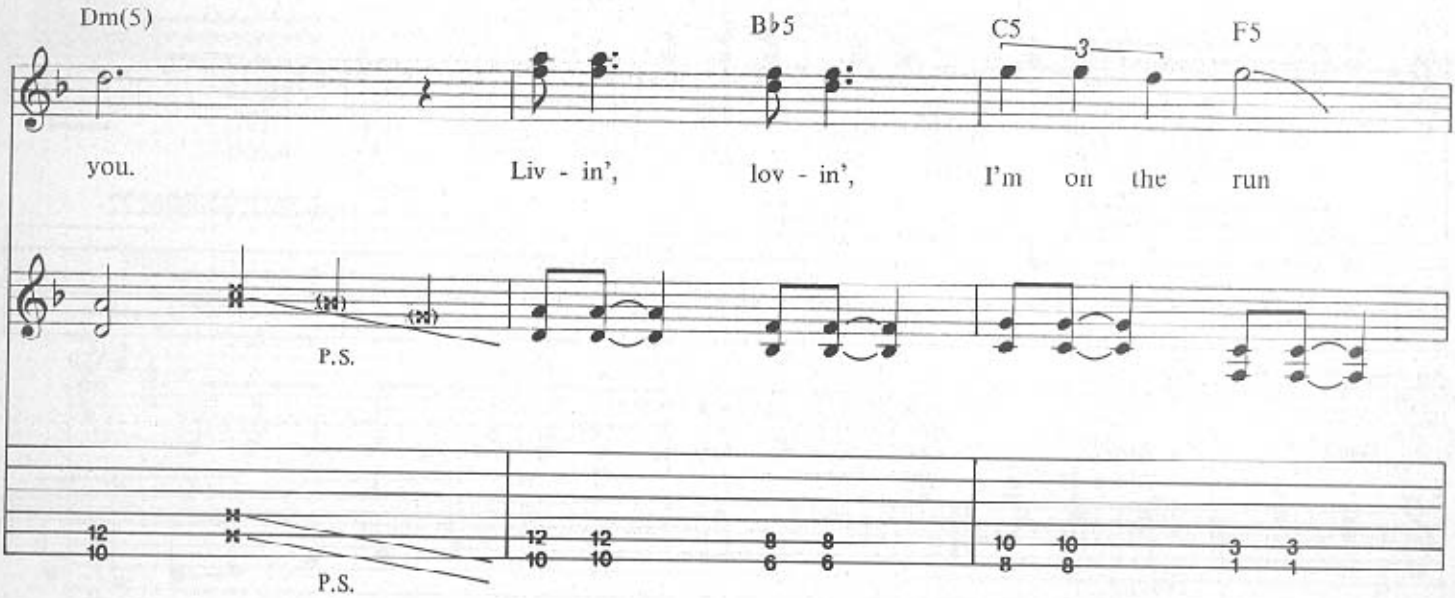

B♭5
F5
C5
me
a mo - ment,
so an - gry
and real - ly stole my heart.
she's turn - in' par - a - noid.
as I crawled a - cross your floor.
H P
Dm(5)
B♭5
F5
And then she start - ed to take my
That's not a sit - u - a - tion for a nerv - ,
She's got the strain, I can't
G5
A5
3rd time to Coda
1.
Dm5
B♭5
C5
3
F5
bod - y a - part.
nerv - ous boy.
take an - y more.
Liv - in', lov - in', I'm on the run
Sl.
Sl.

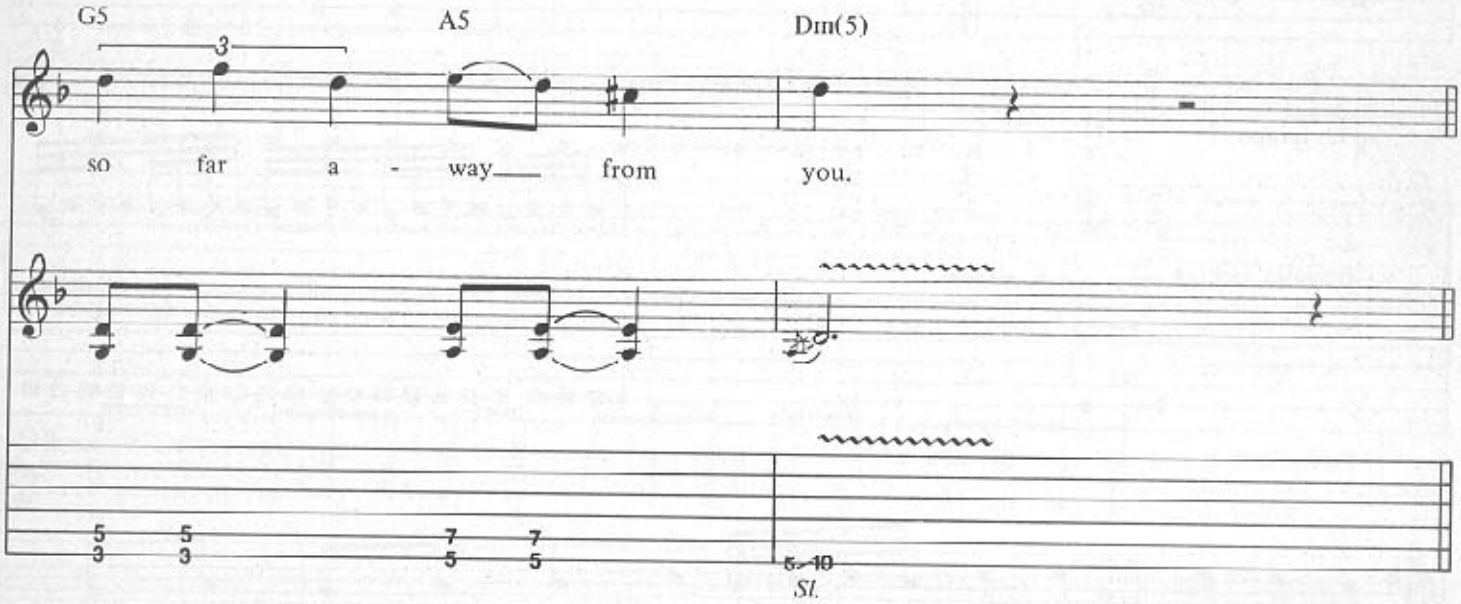

G5
A5
Dm(5)
B♭5
so far a - way from you.
Liv - in', lov - in',
Sl.
Sl.
C5
F5
G5
A5
Dm(5)
I'm on the run
so far a - way from you.
12 - 17
Sl.
2.
Dm(5)
B♭5
C5
F5
G5
A5

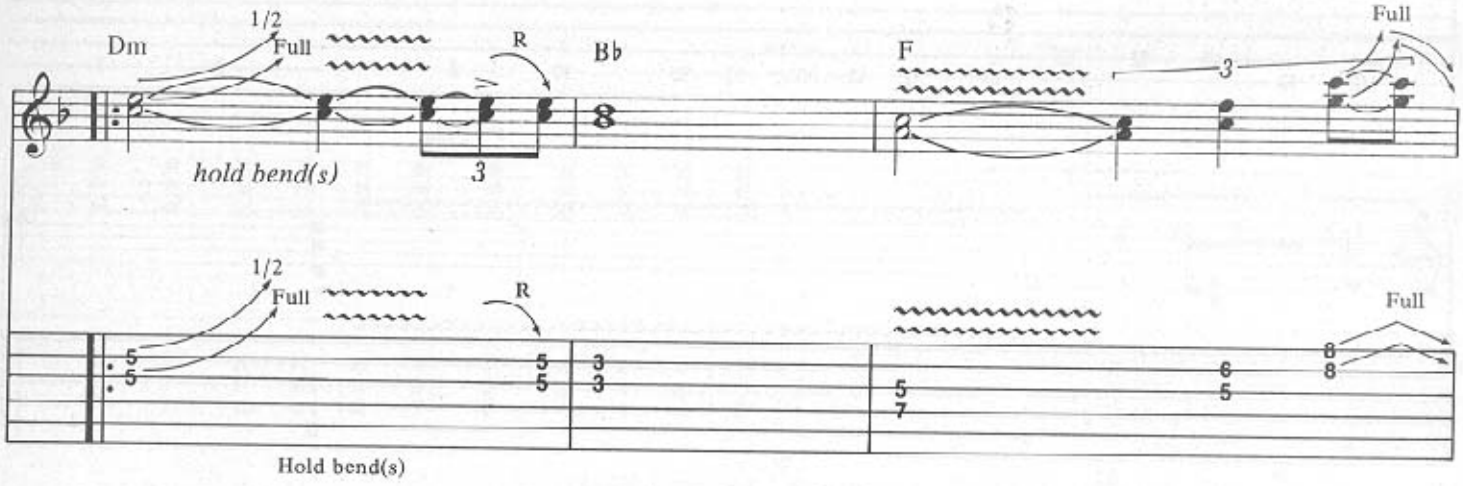

Dm(5)
B♭5
C5
F5
P.S.
P.S.

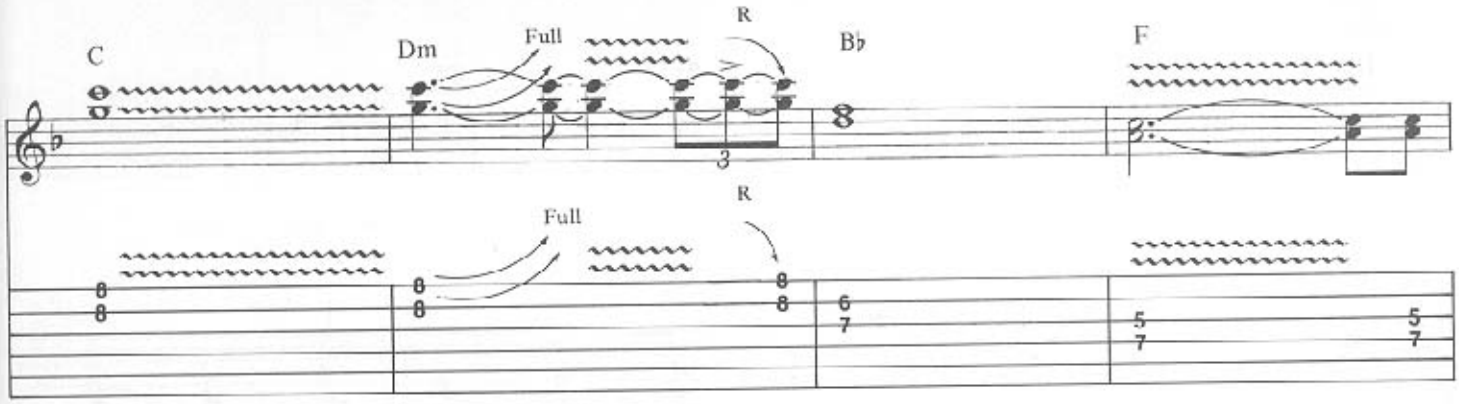

D.S. al Coda
G5
A5
Dm(5)
Sl.

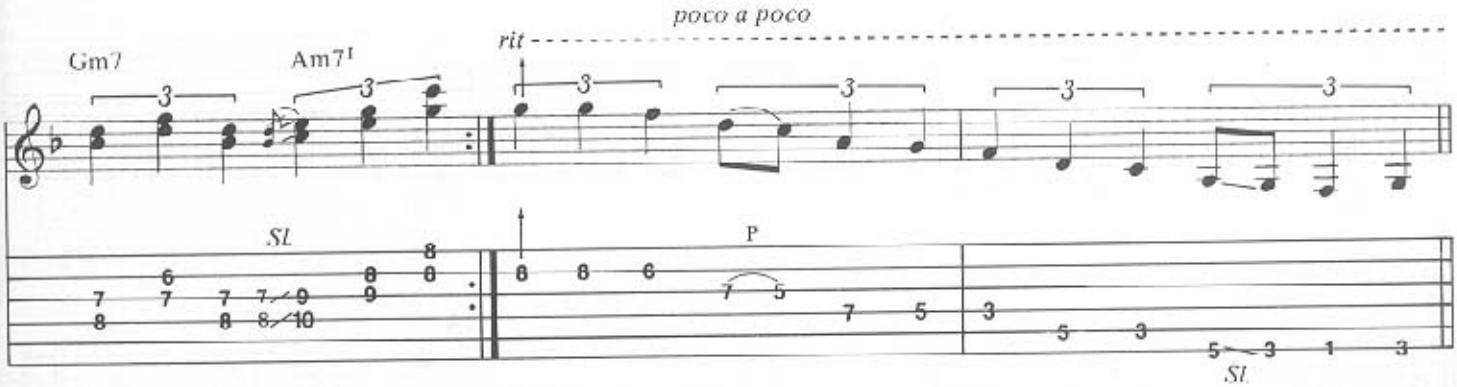

Coda
Dm(5)
B♭5
C5
F5
G5
A5
Liv - in', lov - in', I'm on the run so far a - way from


Dm(5)
B♭5
C5
3
F5
you.
Liv - in',
lov - in',
I'm on the run
P.S.
P.S.

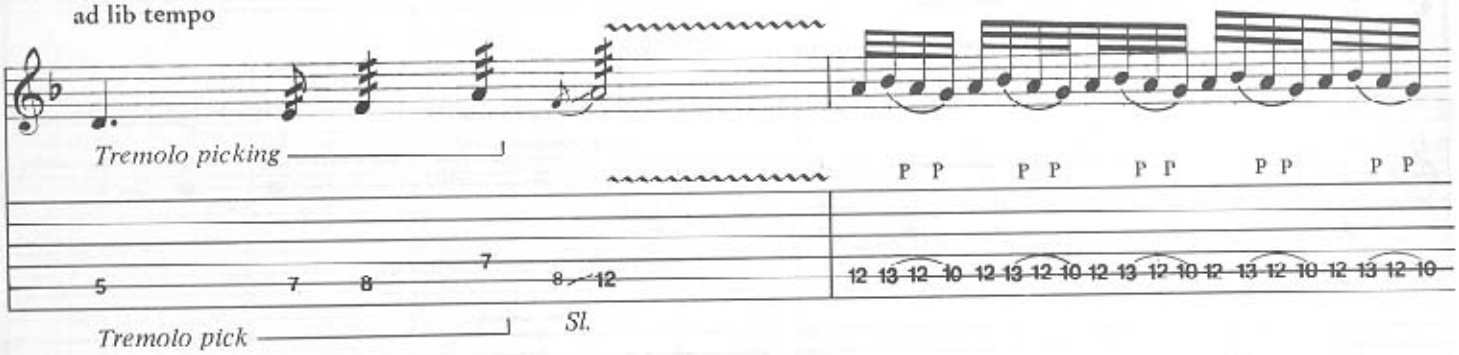

G5
3
A5
Dm(5)
so far a - way
from
you.
5-10
Sl.

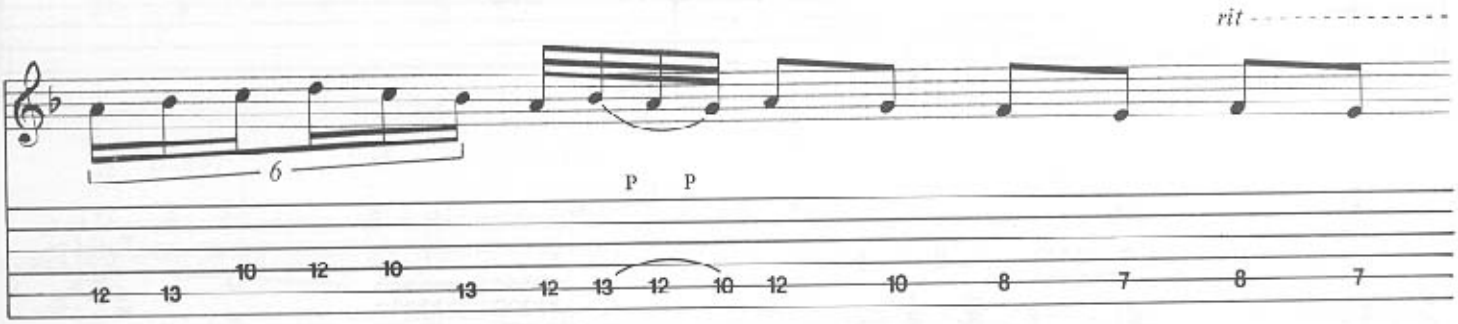

Dm
1/2
Full
R
B♭
F
3
Full
hold bend(s)
3
1/2
Full
R
Full
Hold bend(s)

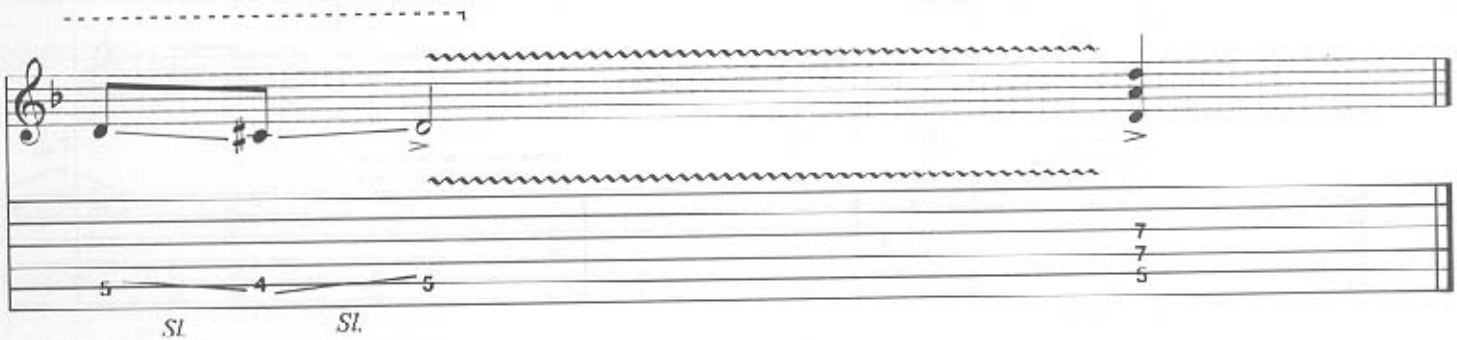




Cadenza
ad lib tempo

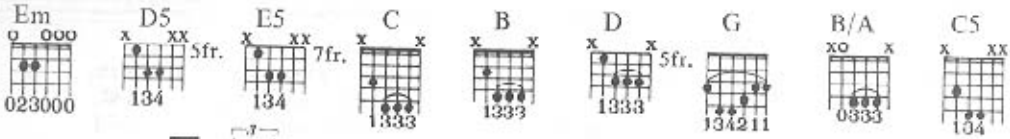






LOOKING FOR LOVE

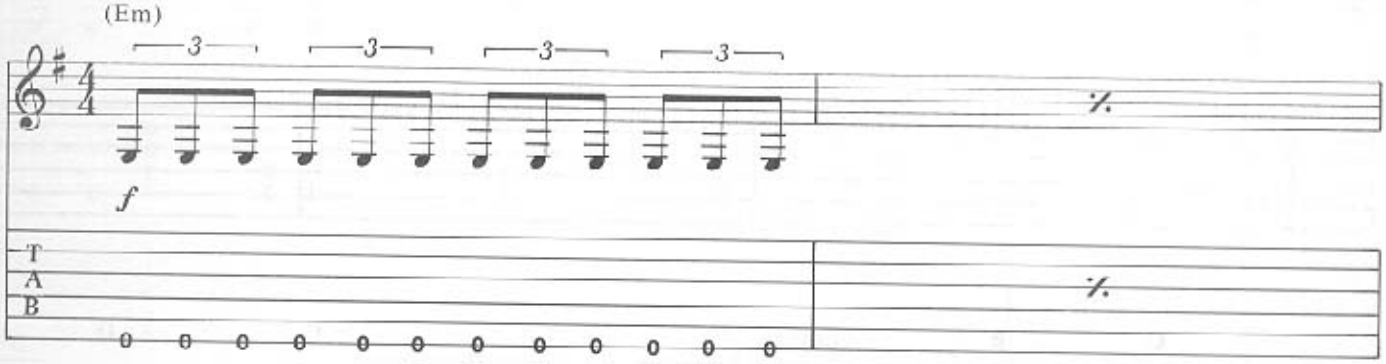
Words and Music by Michael Schenker and Gary Barden

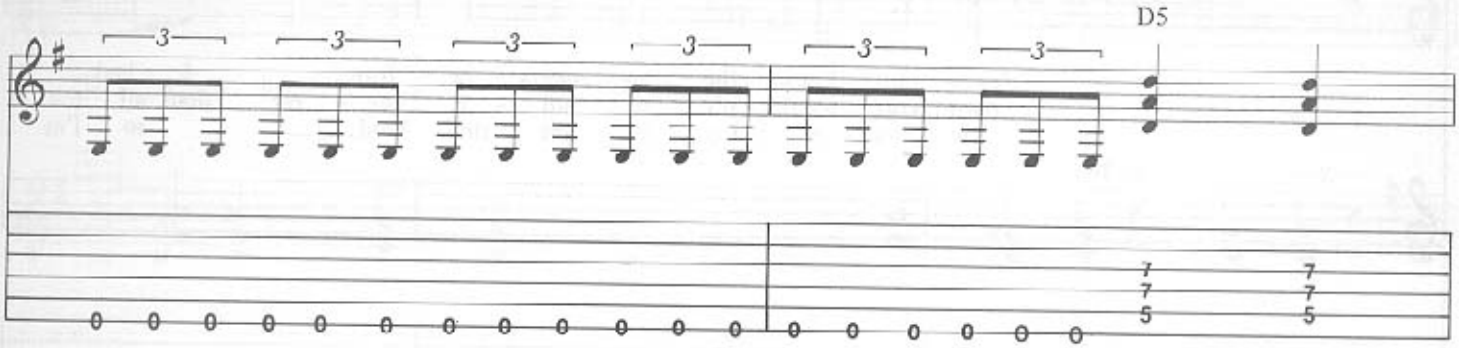


Medium Rock beat

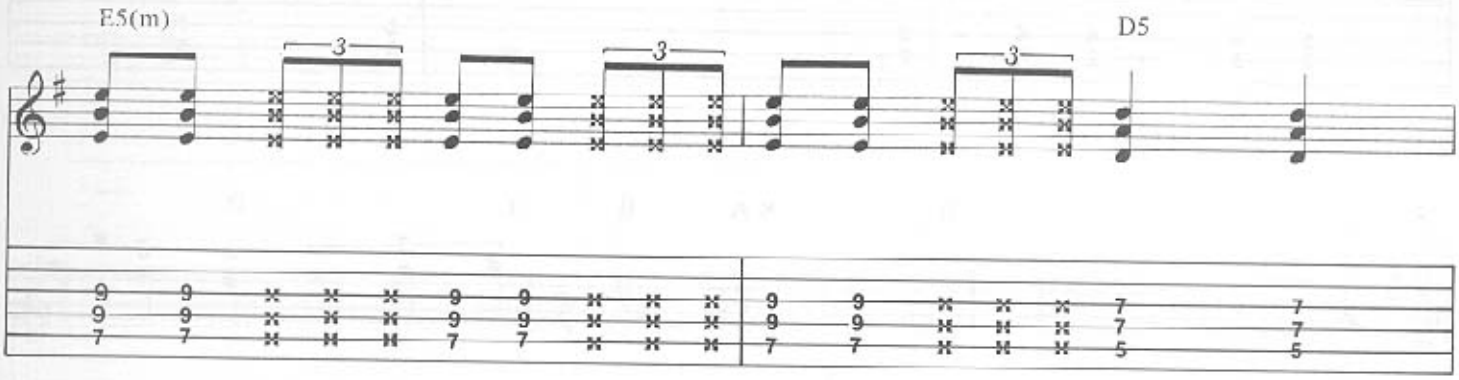
Intro

(Em)

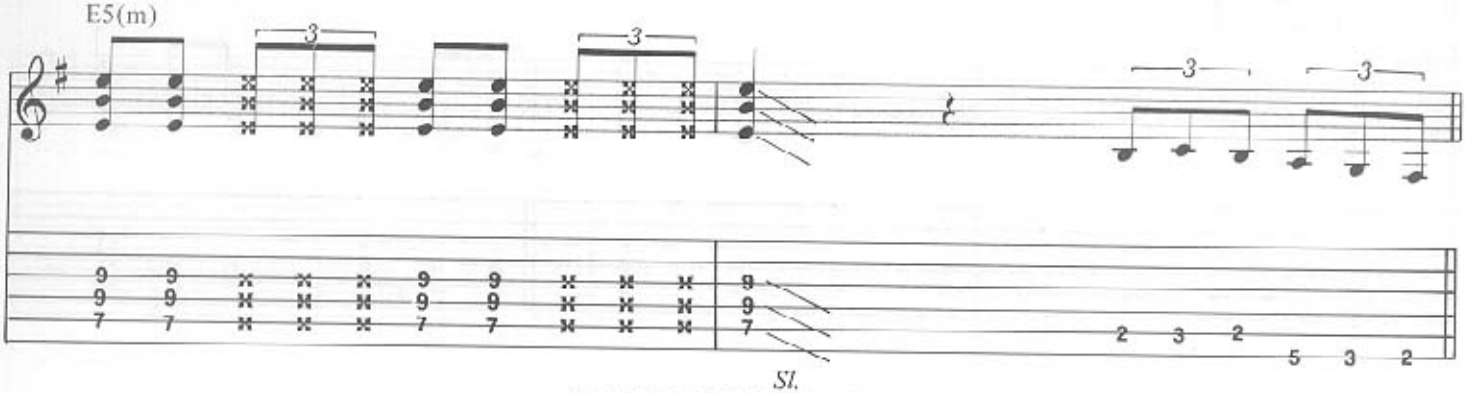




E5(m)



E5(m)



Sl.

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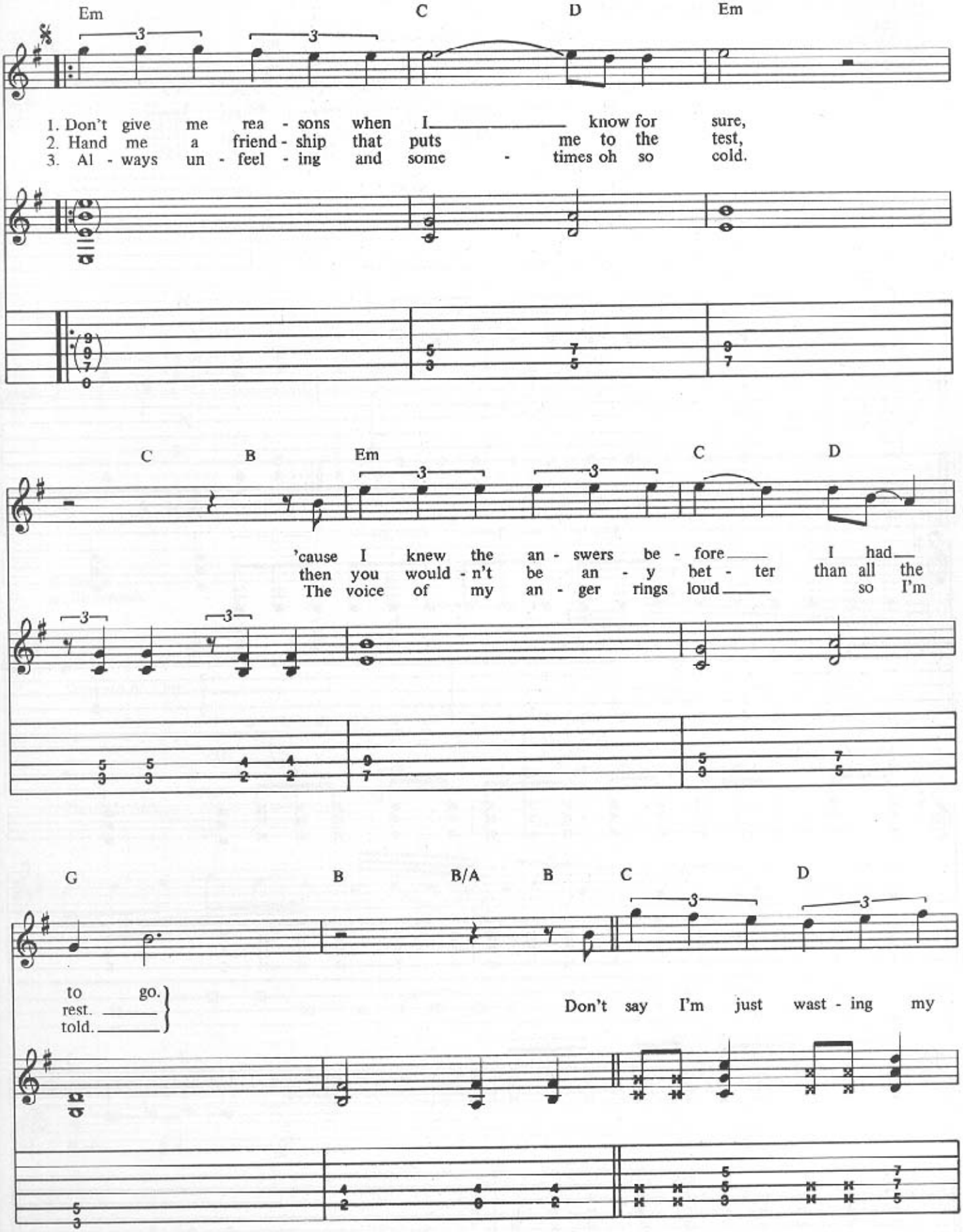
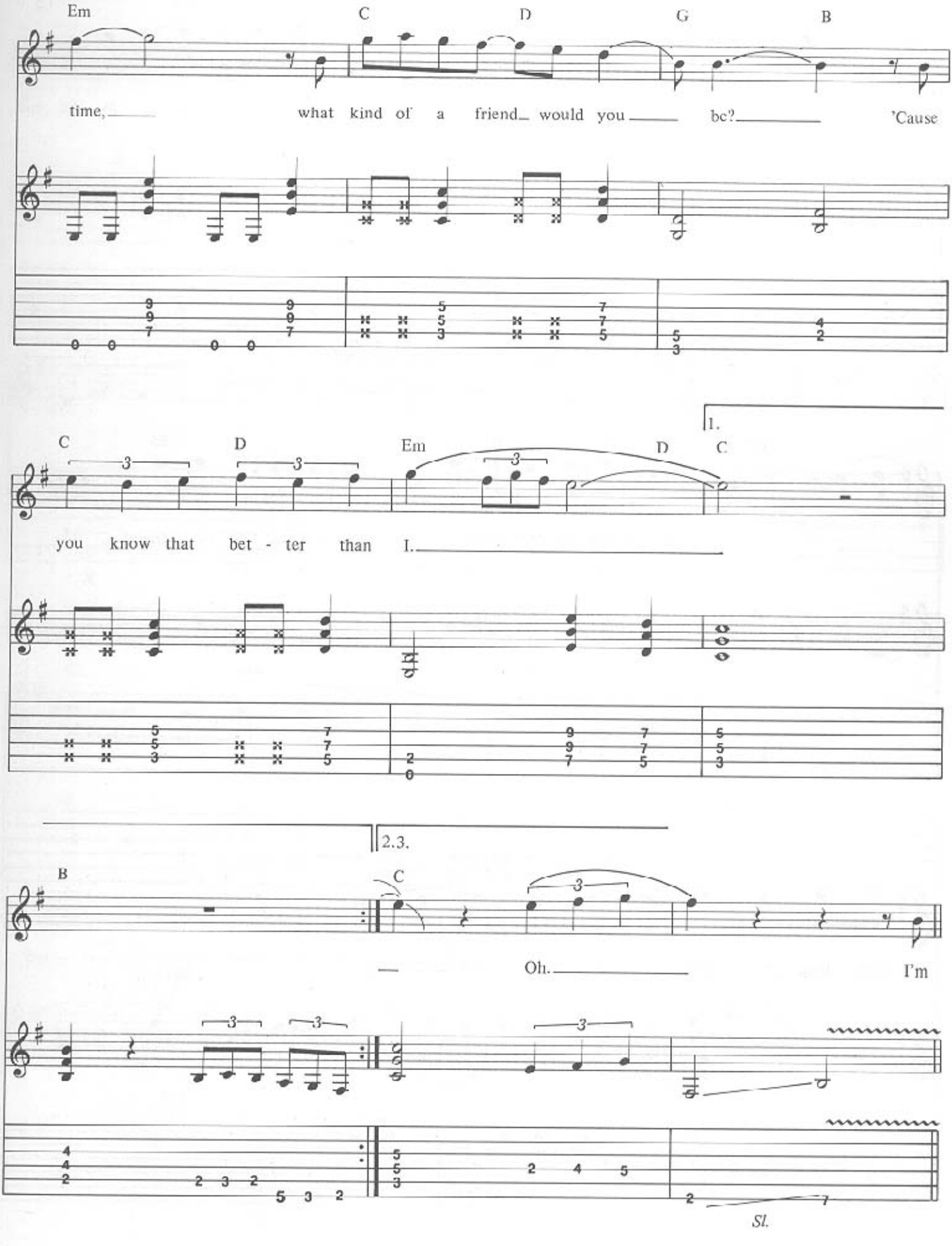
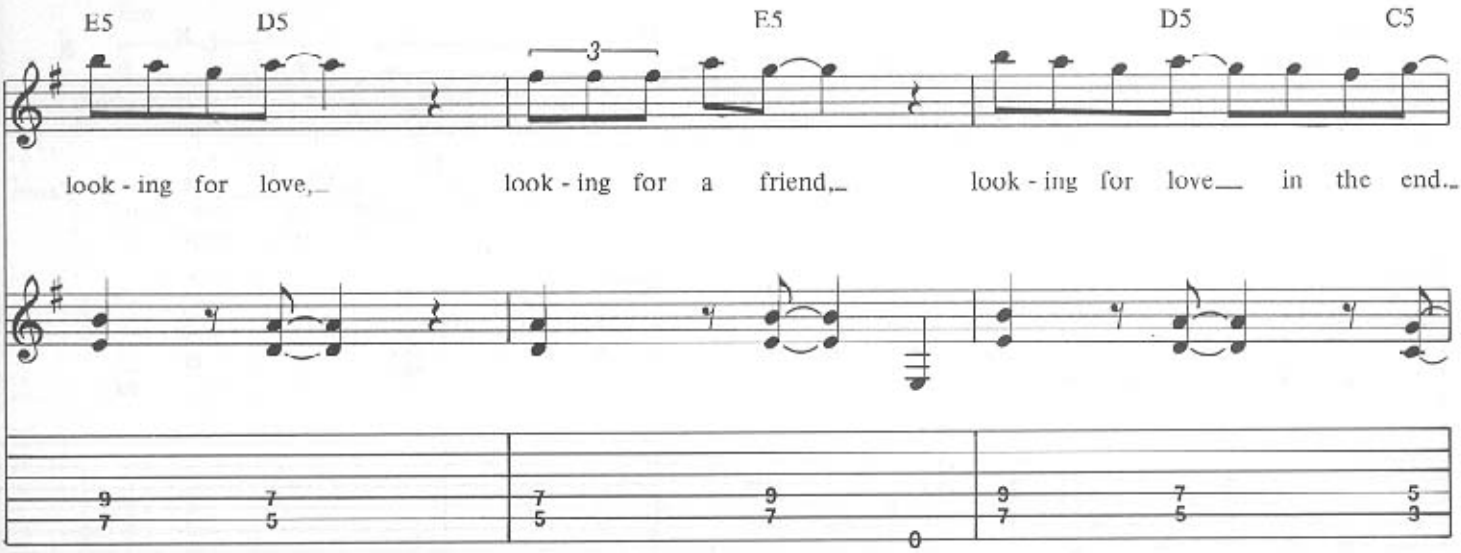
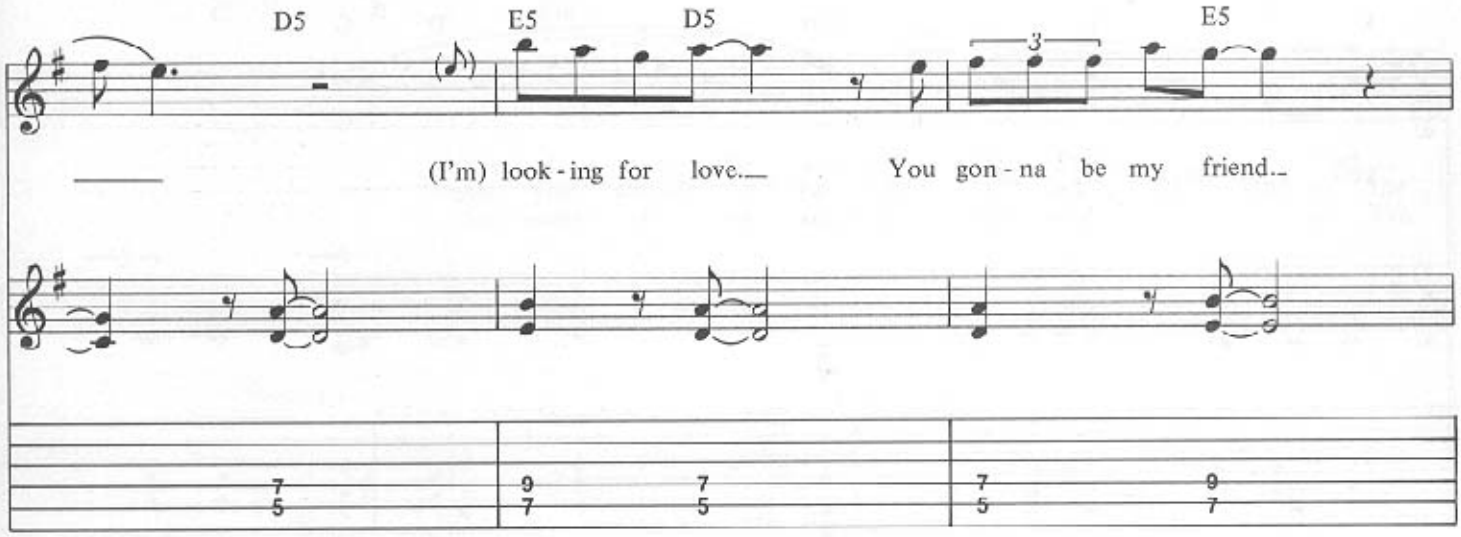
Verse

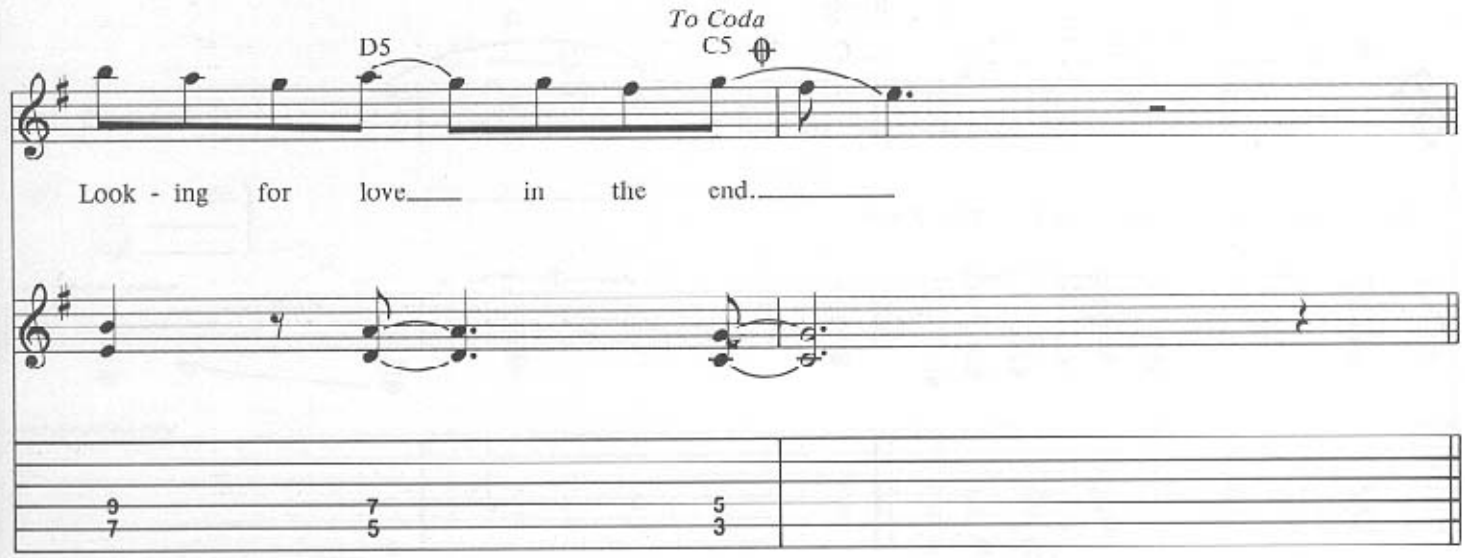

Em C D Em
1. Don't give me rea - sons when I know for sure,
2. Hand me a friend - ship that puts me to the test,
3. Al - ways un - feel - ing and some - times oh so cold.
C B Em C D
'cause I knew the an - swers be - fore I had
then you would - n't be an - y bet - ter than all the
The voice of my an - ger rings loud so I'm
G B B/A B C D
to go.
rest.
told.
Don't say I'm just wast - ing my


Em
C
D
G
B
time, what kind of a friend would you be? 'Cause
C
D
Em
D
C
1.
you know that bet - ter than I.
B
C
2.3.
Oh. I'm
Sl.

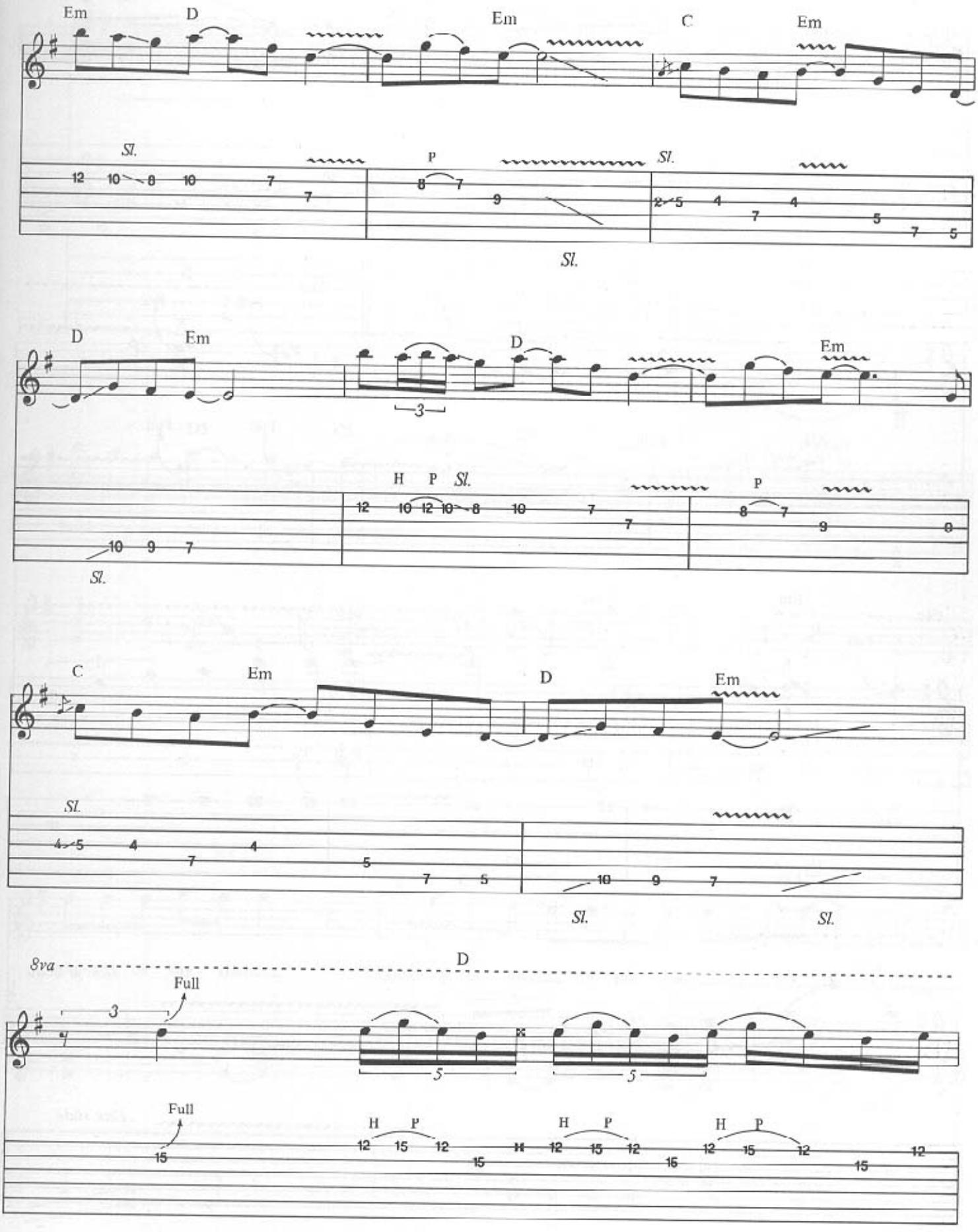
Chorus

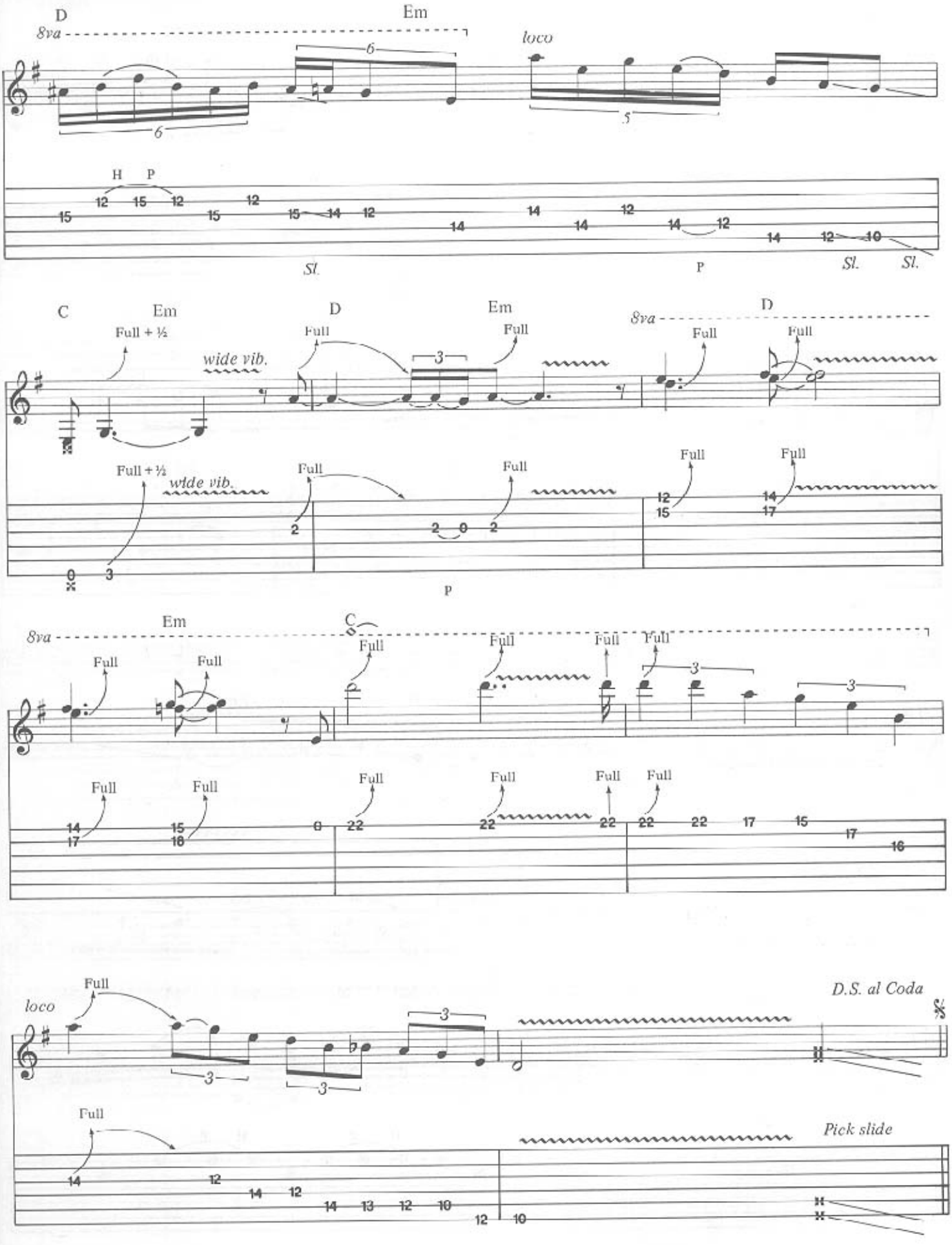

E5
D5
E5
D5
C5
look - ing for love, look - ing for a friend, look - ing for love in the end.

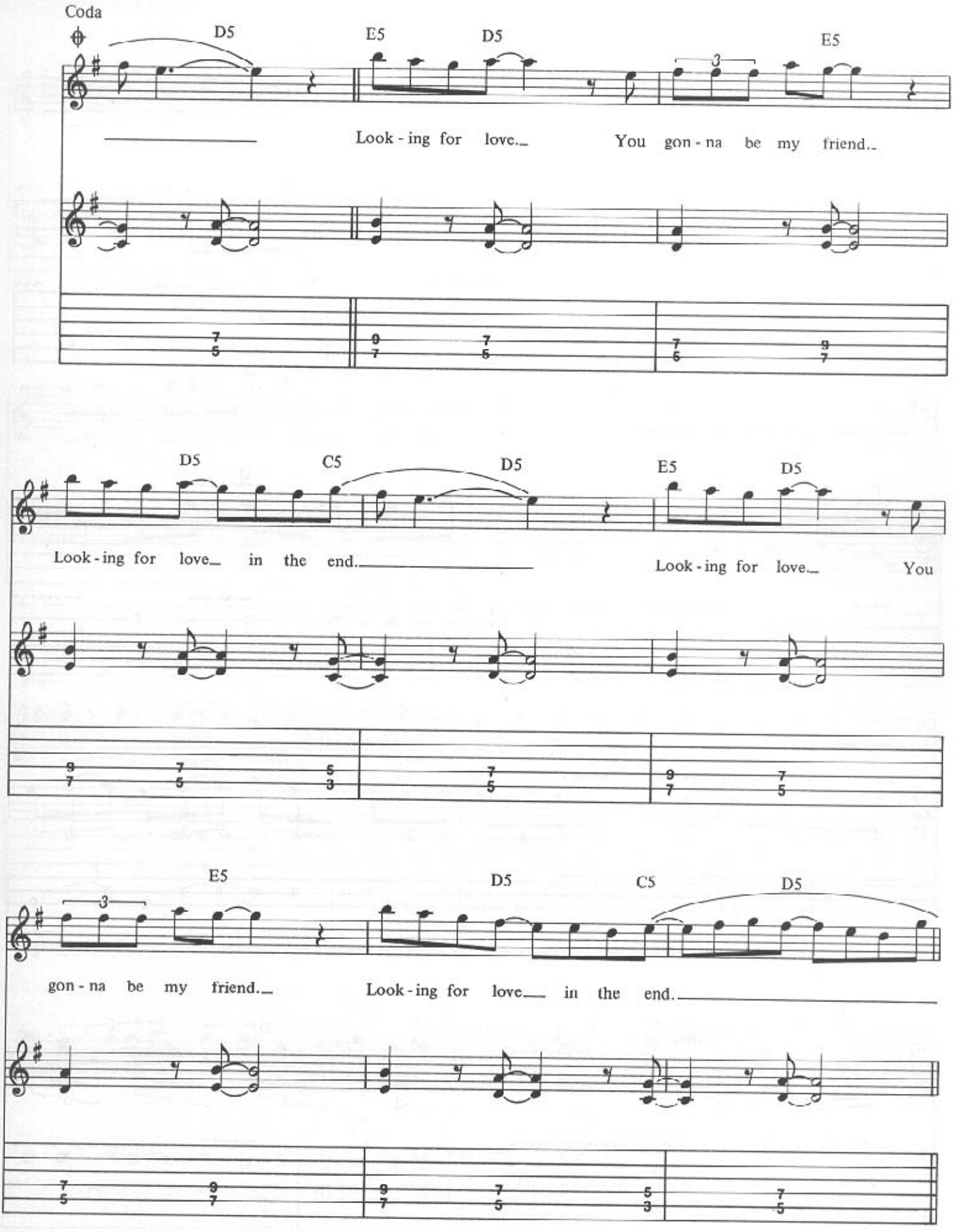

D5
E5
D5
E5
(I'm) look - ing for love. You gon - na be my friend.


To Coda
D5
C5
Look - ing for love in the end.

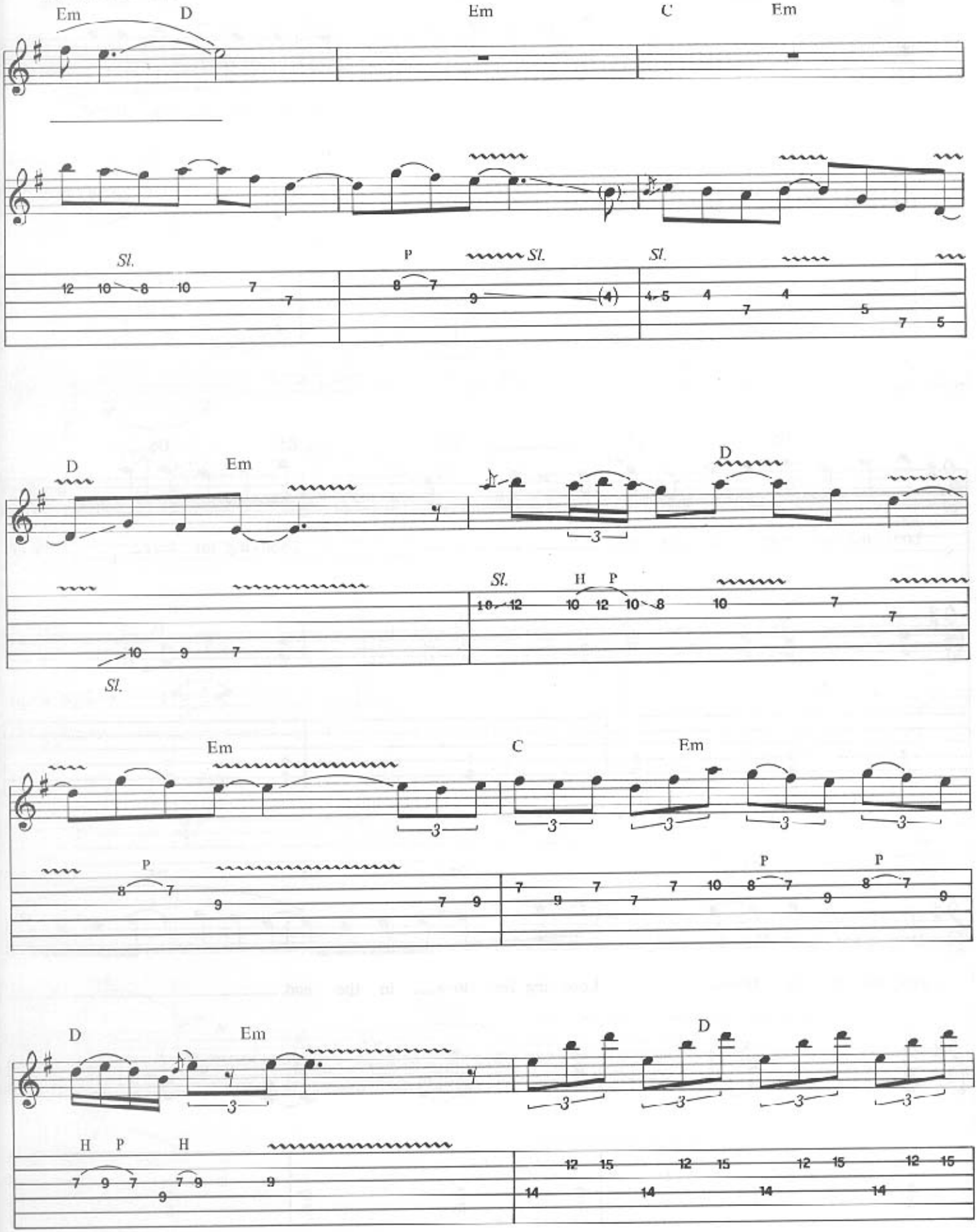
Guitar solo

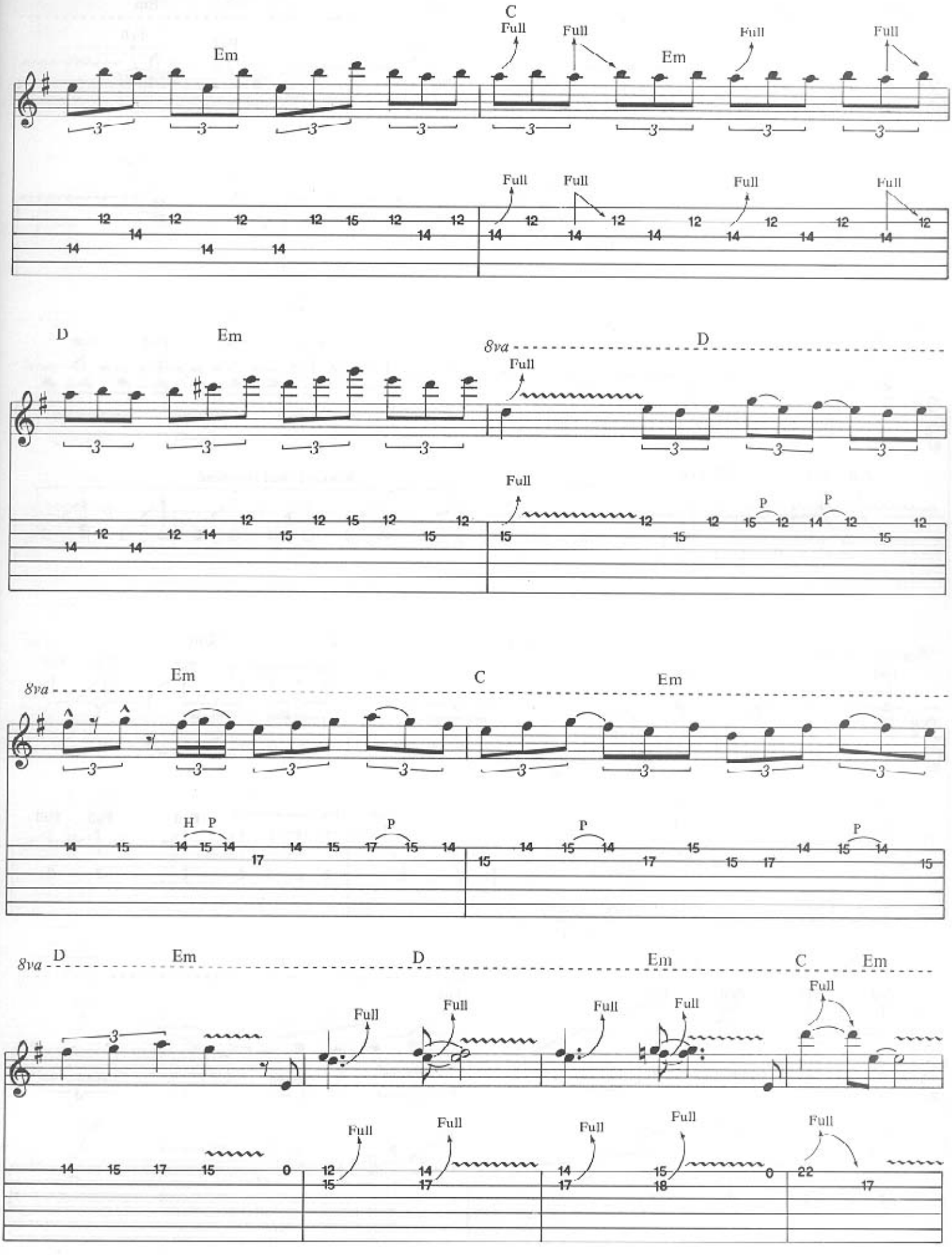

Em
D
Em
C
Em
Sl.
P
Sl.
Sl.
D
Em
D
Em
3
H
P
Sl.
P
Sl.
C
Em
D
Em
Sl.
Sl.
Sl.
8va
D
Full
3
5
5
Full
H
P
H
P
H
P

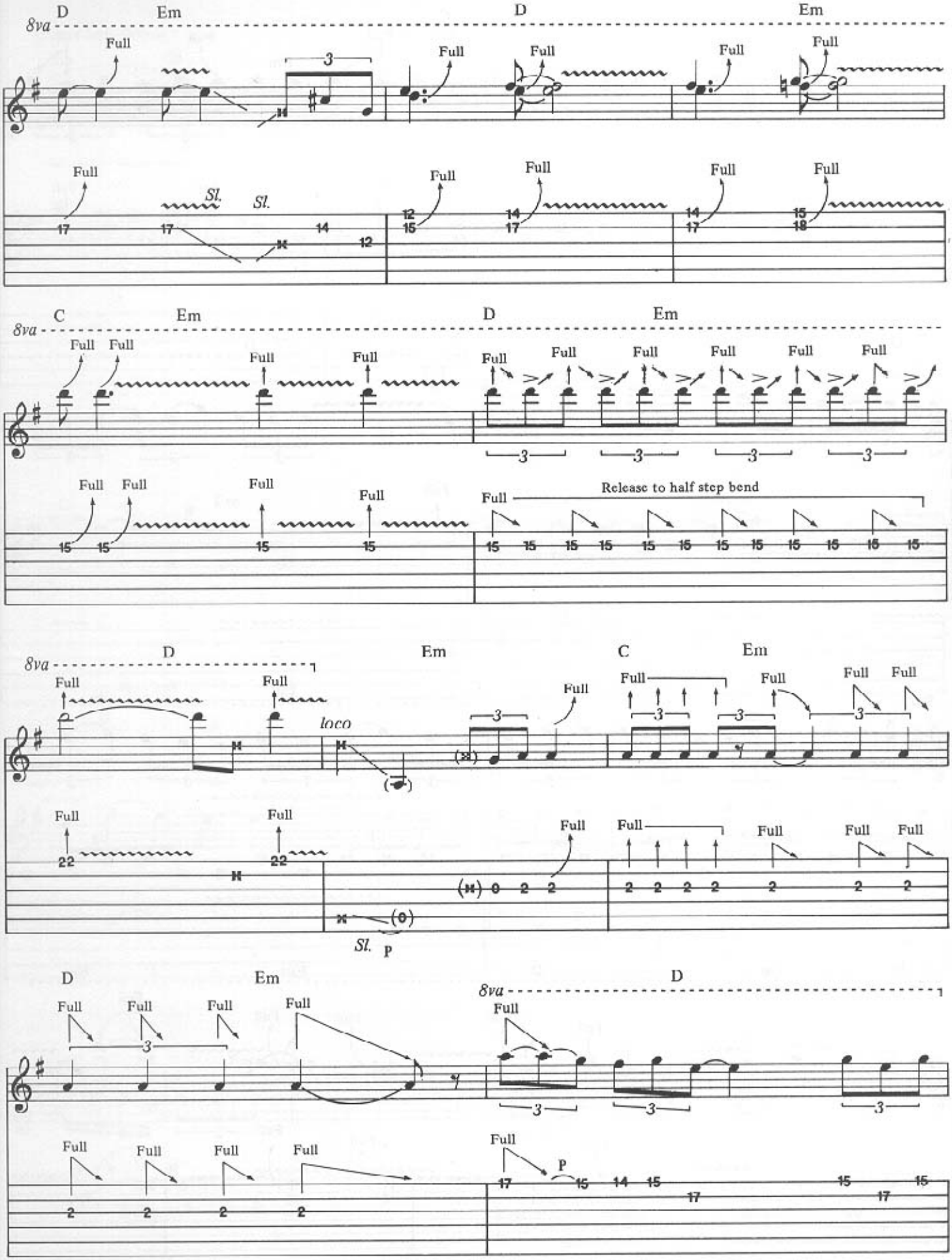

D
Em
8va
loco
H P
Sl.
P
Sl.
Sl.
C
Em
D
Em
D
8va
Full + ½
wide vib.
Full
Full
Full
Full
Full
Full + ½
wide vib.
Full
Full
Full
Full
Full
Em
C
8va
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
loco
Full
D.S. al Coda
Full
Pick slide

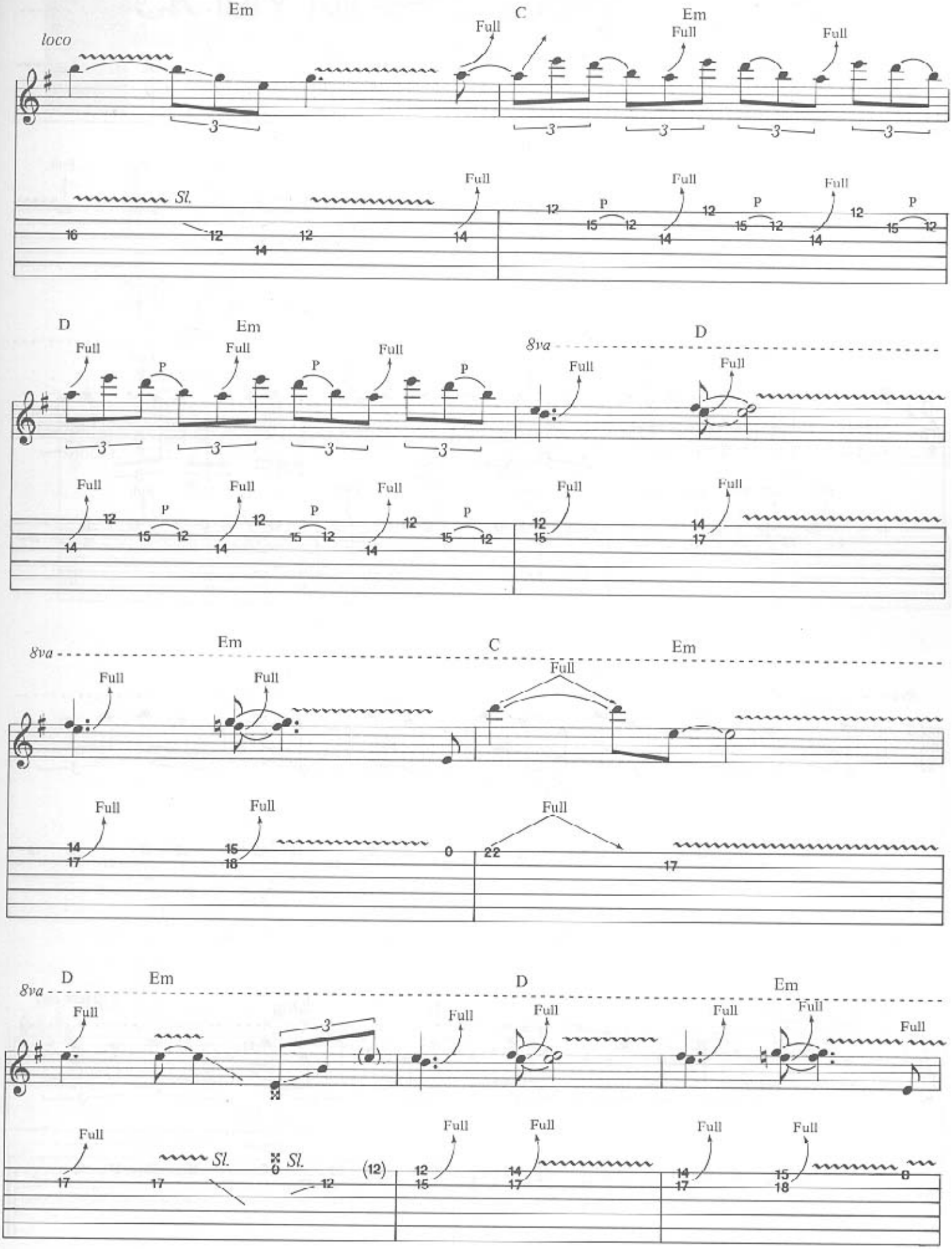

Coda
D5
E5
D5
E5
3
Look - ing for love.
You gon - na be my friend.
D5
C5
D5
E5
D5
Look - ing for love in the end.
Look - ing for love.
You
E5
D5
C5
D5
3
gon - na be my friend.
Look - ing for love in the end.

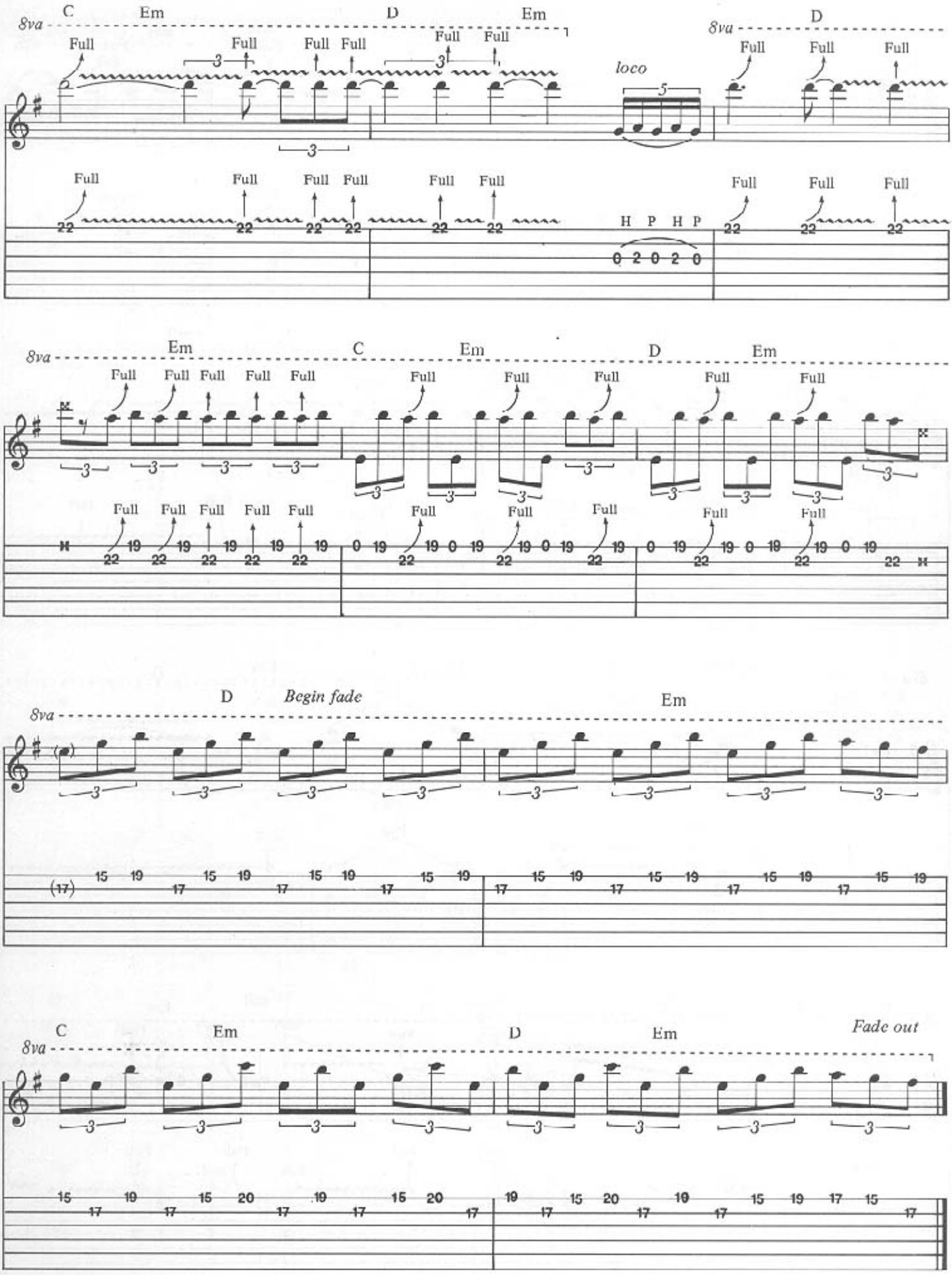
Guitar Solo No. 2




C
Em
Full
D
8va
H P
P

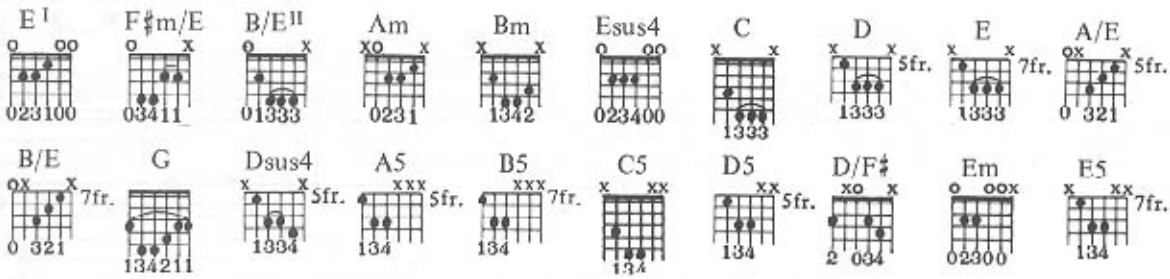

D
Em
D
Em
8va
Full
3
Sl.
Sl.
C
Em
D
Em
Release to half step bend
D
Em
C
Em
loco
Sl.
p
D
Em
D
8va
P

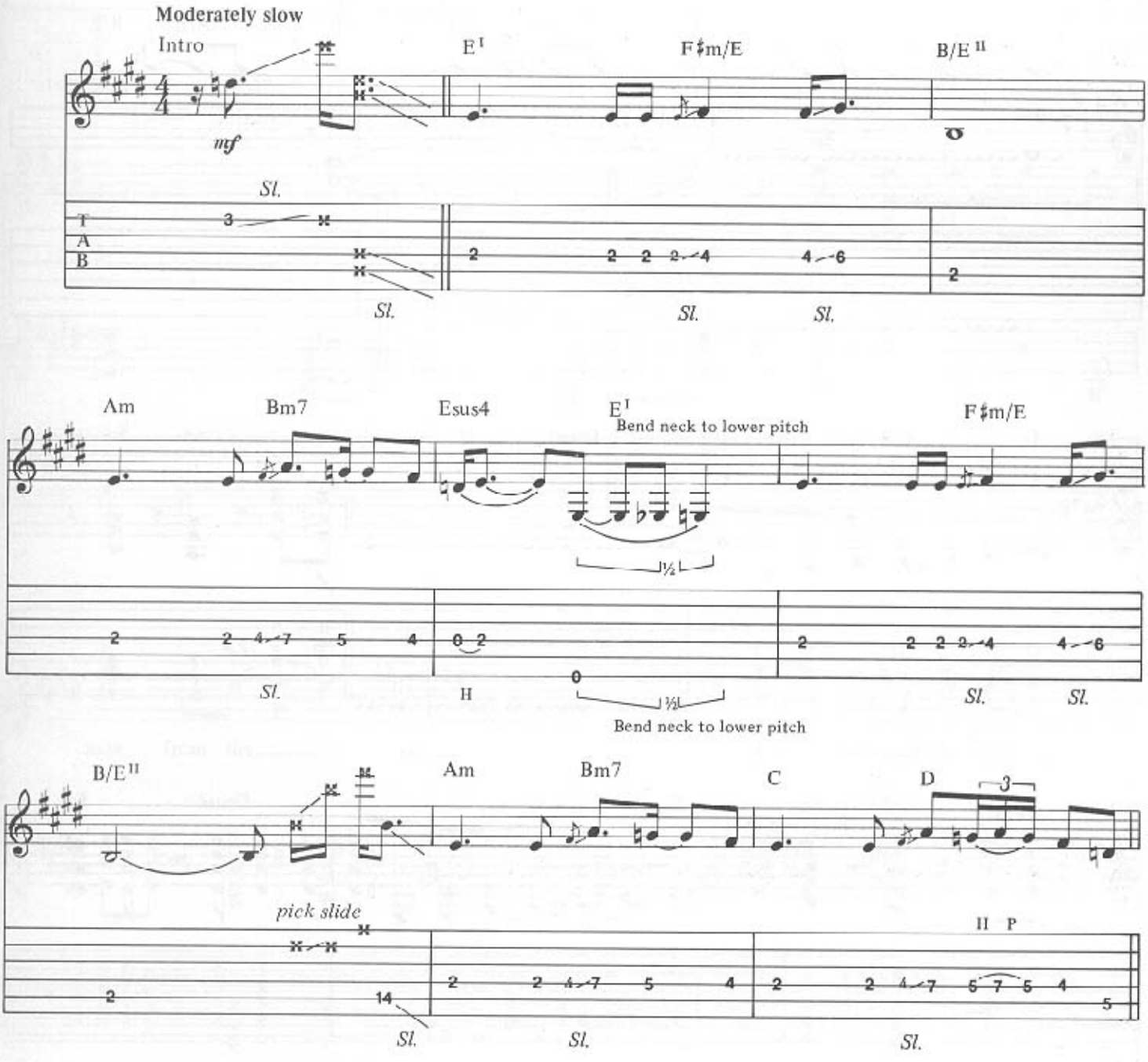

Em
C
Em
loco
Full
Sl.
P
D
8va
(12)


8va
C
Em
D
Em
Full
loco
H P H P
Begin fade
Fade out

ROCK MY NIGHTS AWAY

Words and Music by Gary Barden and Andy Nye





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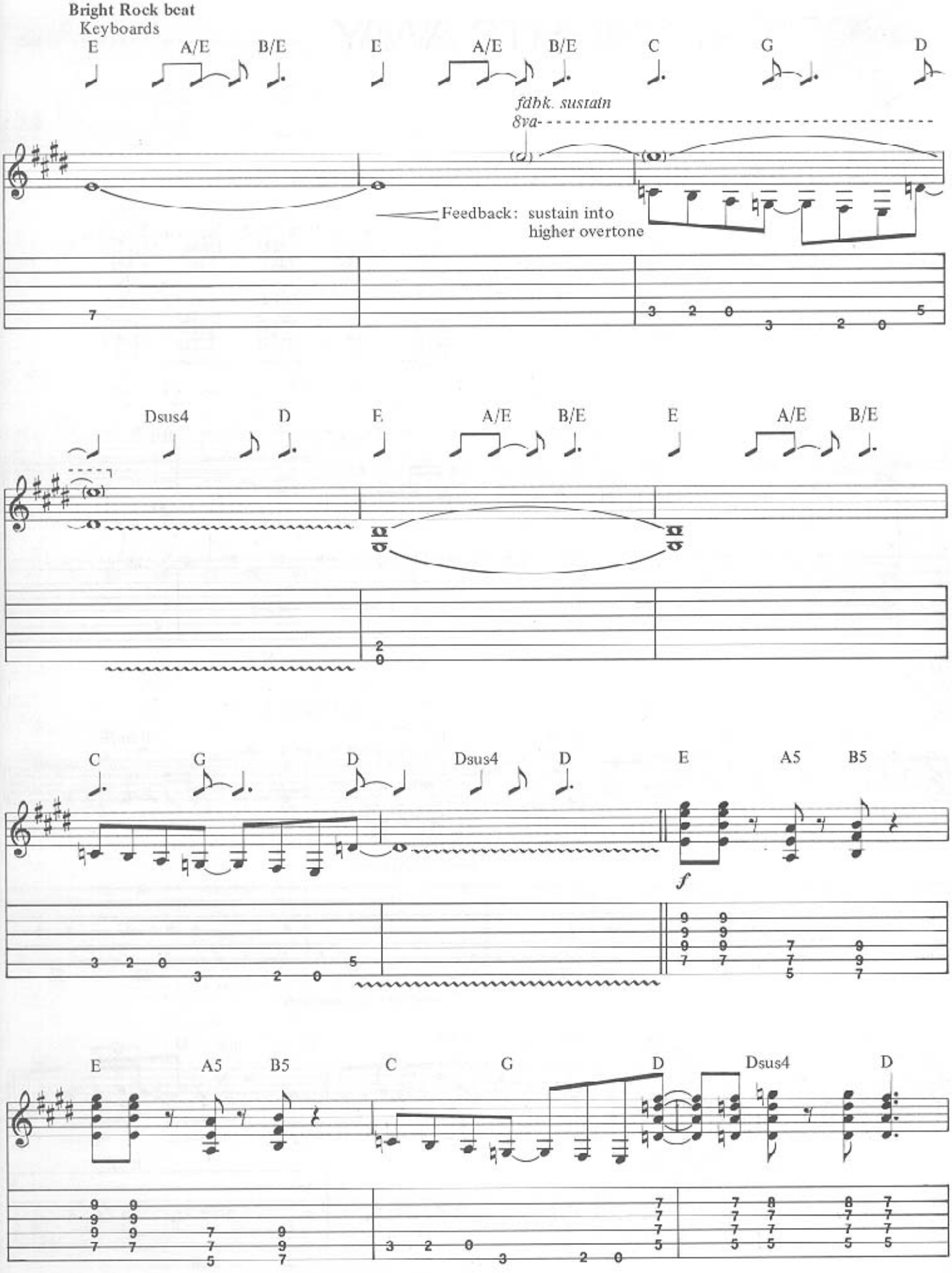
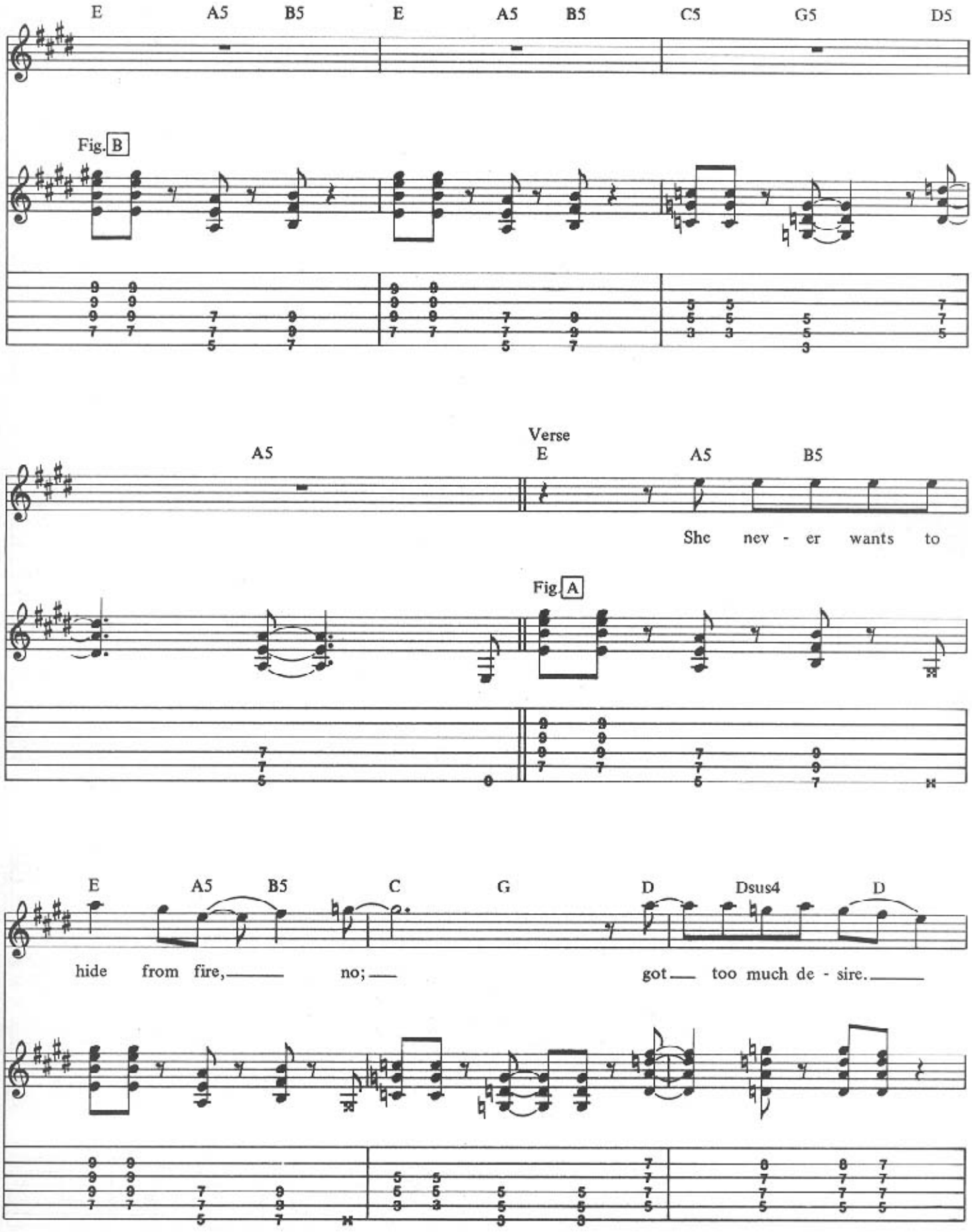
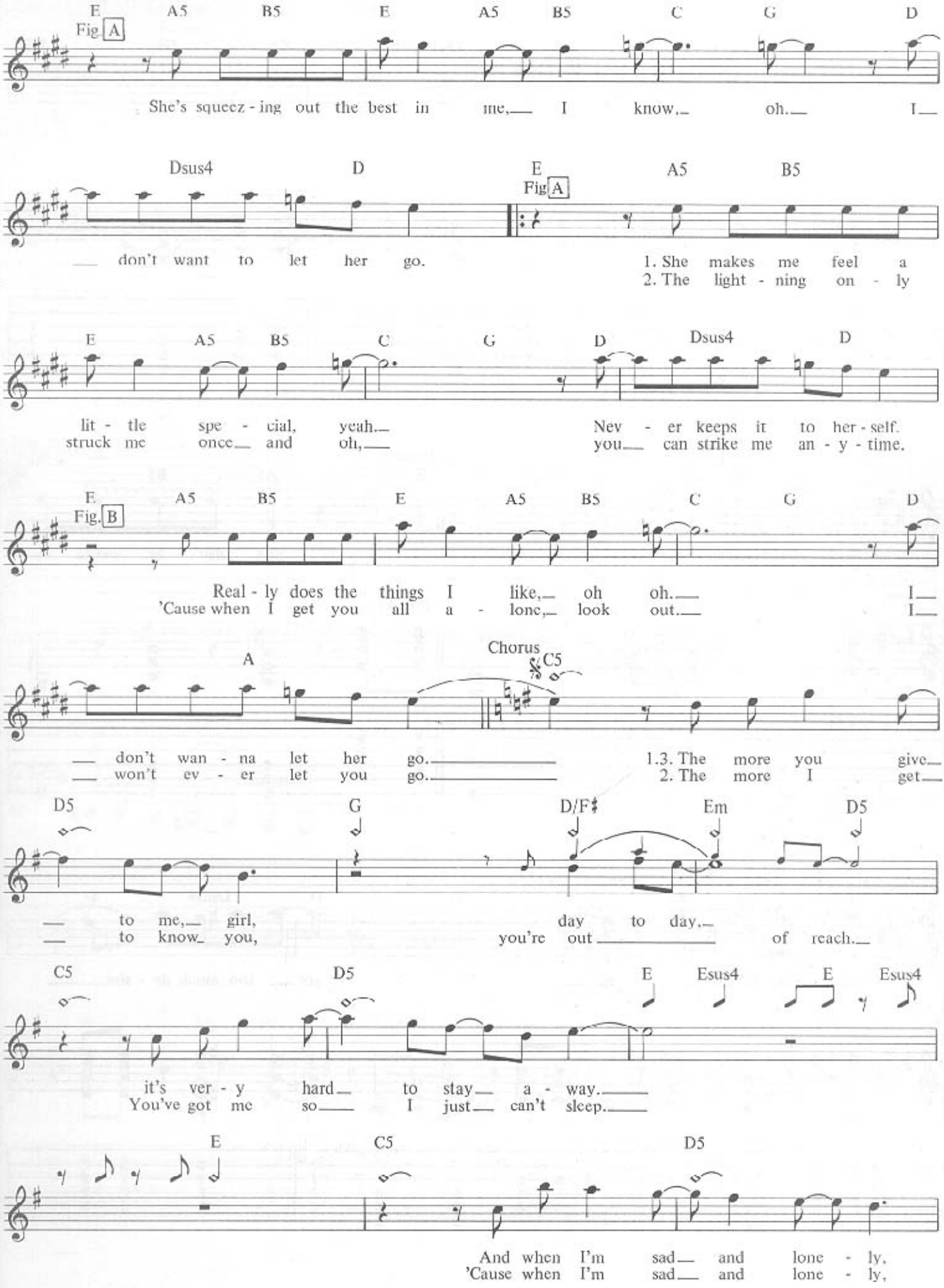
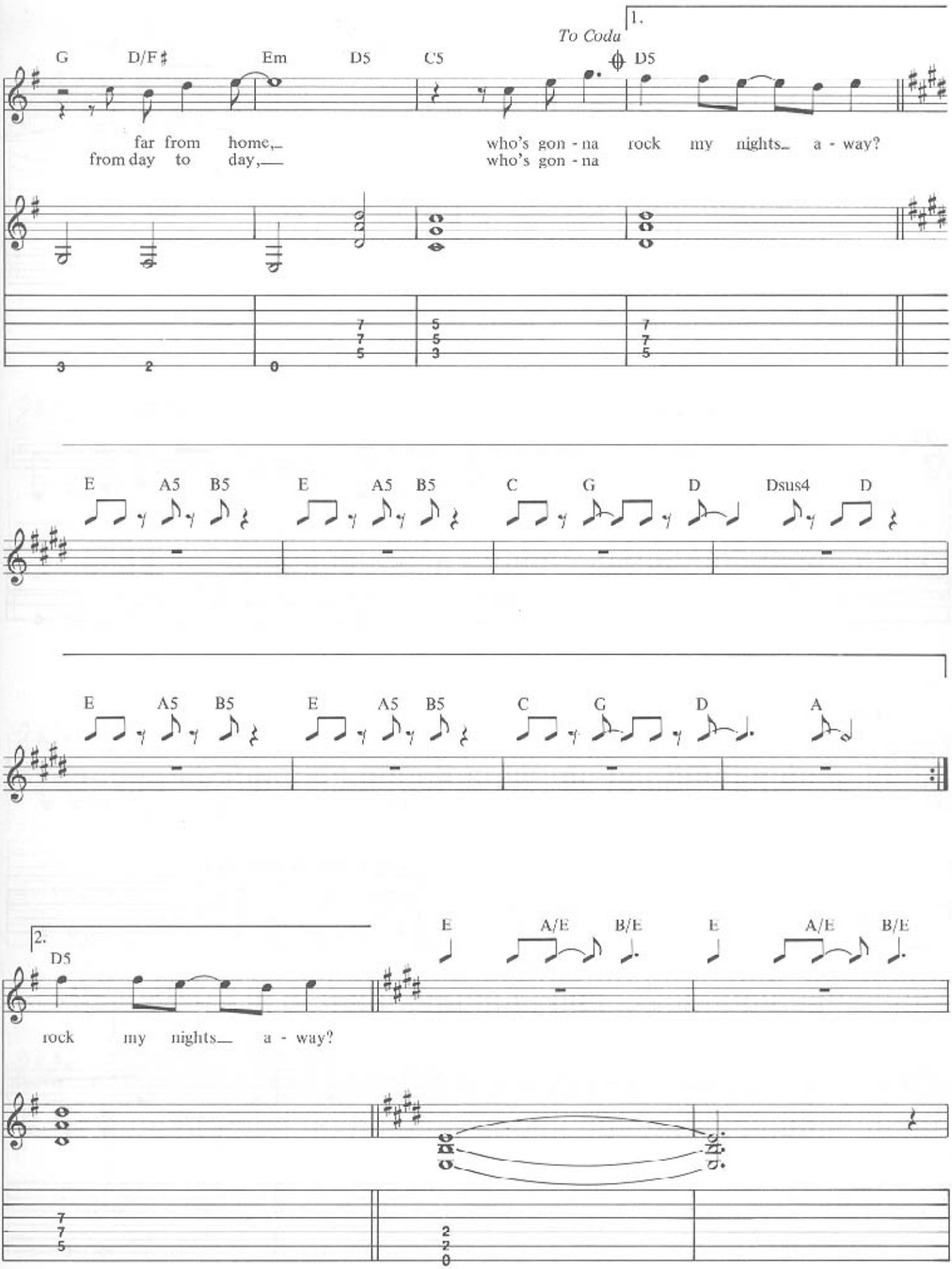
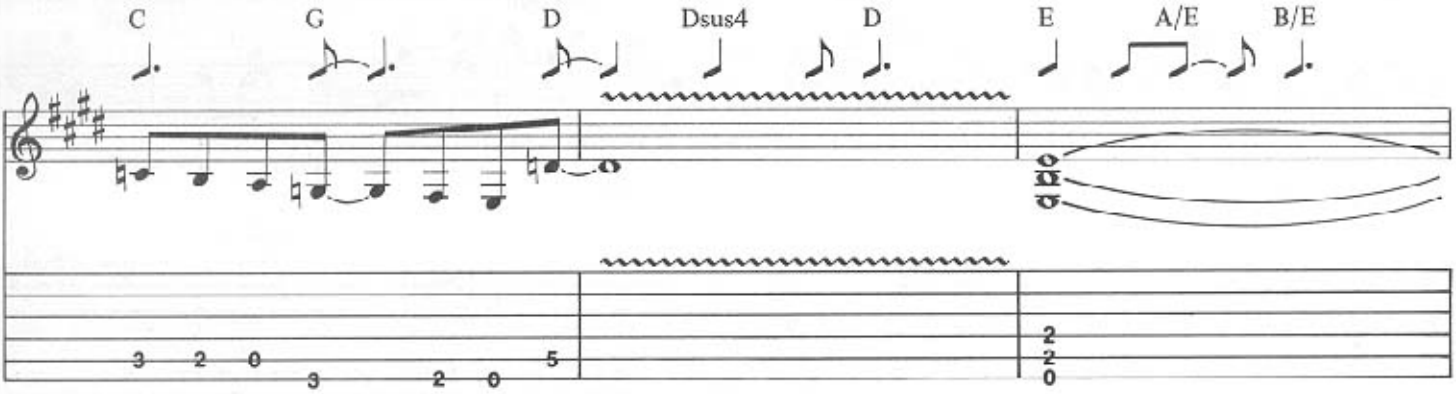
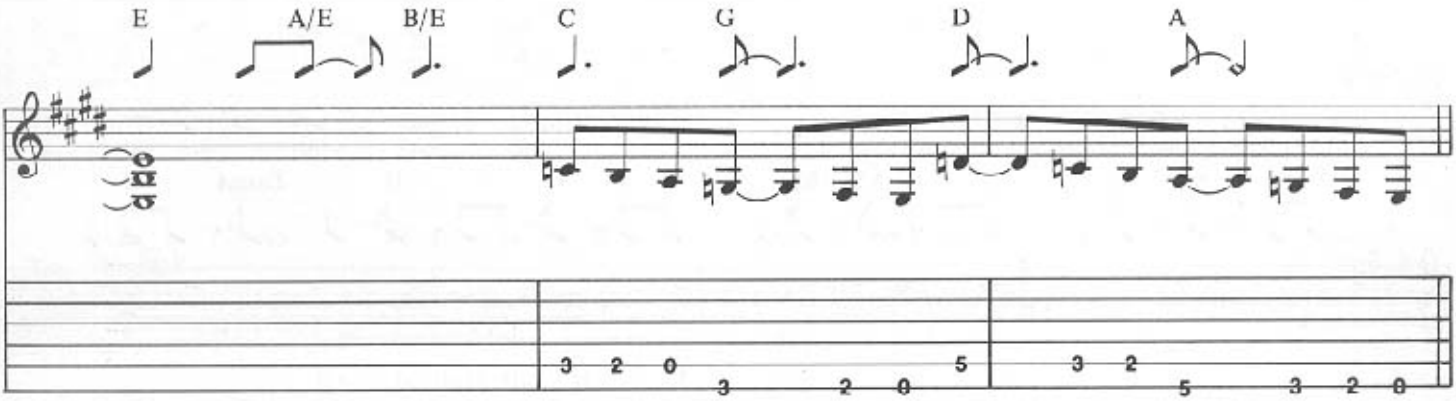

Bright Rock beat
Keyboards
E A/E B/E E A/E B/E C G D
fdbk. sustain
8va
Feedback: sustain into higher overtone
Dsus4 D E A/E B/E E A/E B/E
C G D Dsus4 D E A5 B5
f
E A5 B5 C G D Dsus4 D

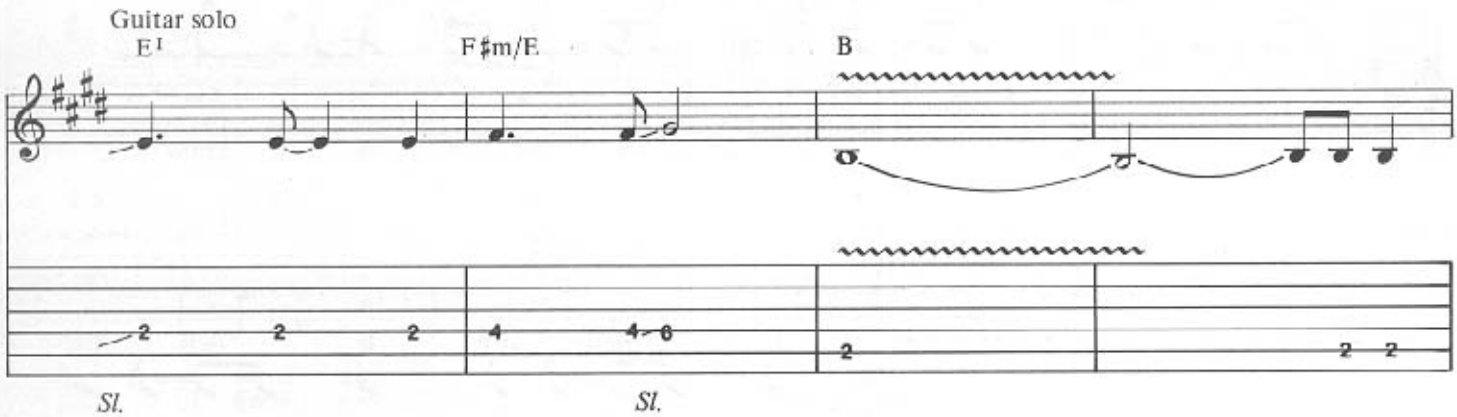

E A5 B5 E A5 B5 C5 G5 D5
Fig. B
A5
Verse
E A5 B5
She nev - er wants to
Fig. A
E A5 B5 C G D Dsus4 D
hide from fire, no; got too much de - sire.

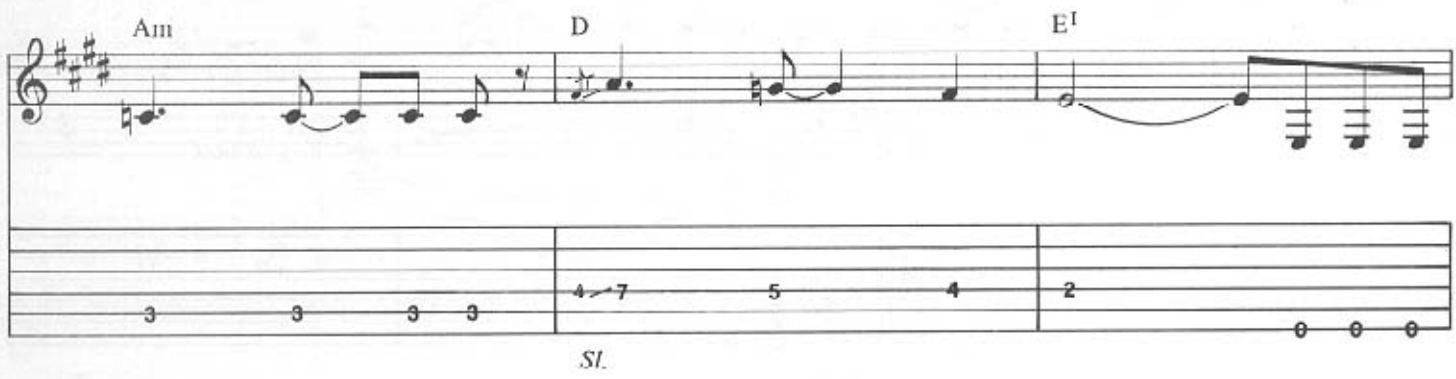

E A5 B5 E A5 B5 C G D
Fig. A
She's squeez - ing out the best in me, I know, oh, I
Dsus4 D E A5 B5
Fig A
don't want to let her go.
1. She makes me feel a
2. The light - ning on - ly
E A5 B5 C G D Dsus4 D
lit - tle spe - cial, yeah,
struck me once and oh,
Nev - er keeps it to her - self.
you can strike me an - y - time.
E A5 B5 E A5 B5 C G D
Fig. B
Real - ly does the things I like, oh oh, I
'Cause when I get you all a - lone, look out, I
A Chorus C5
don't wan - na let her go.
won't ev - er let you go.
1.3. The more you give
2. The more I get
D5 G D/F♯ Em D5
to me, girl,
to know you,
day to day,
you're out of reach,
C5 D5 E Esus4 E Esus4
it's ver - y hard to stay a - way.
You've got me so I just can't sleep.
E C5 D5
And when I'm sad and lone - ly,
'Cause when I'm sad and lone - ly,

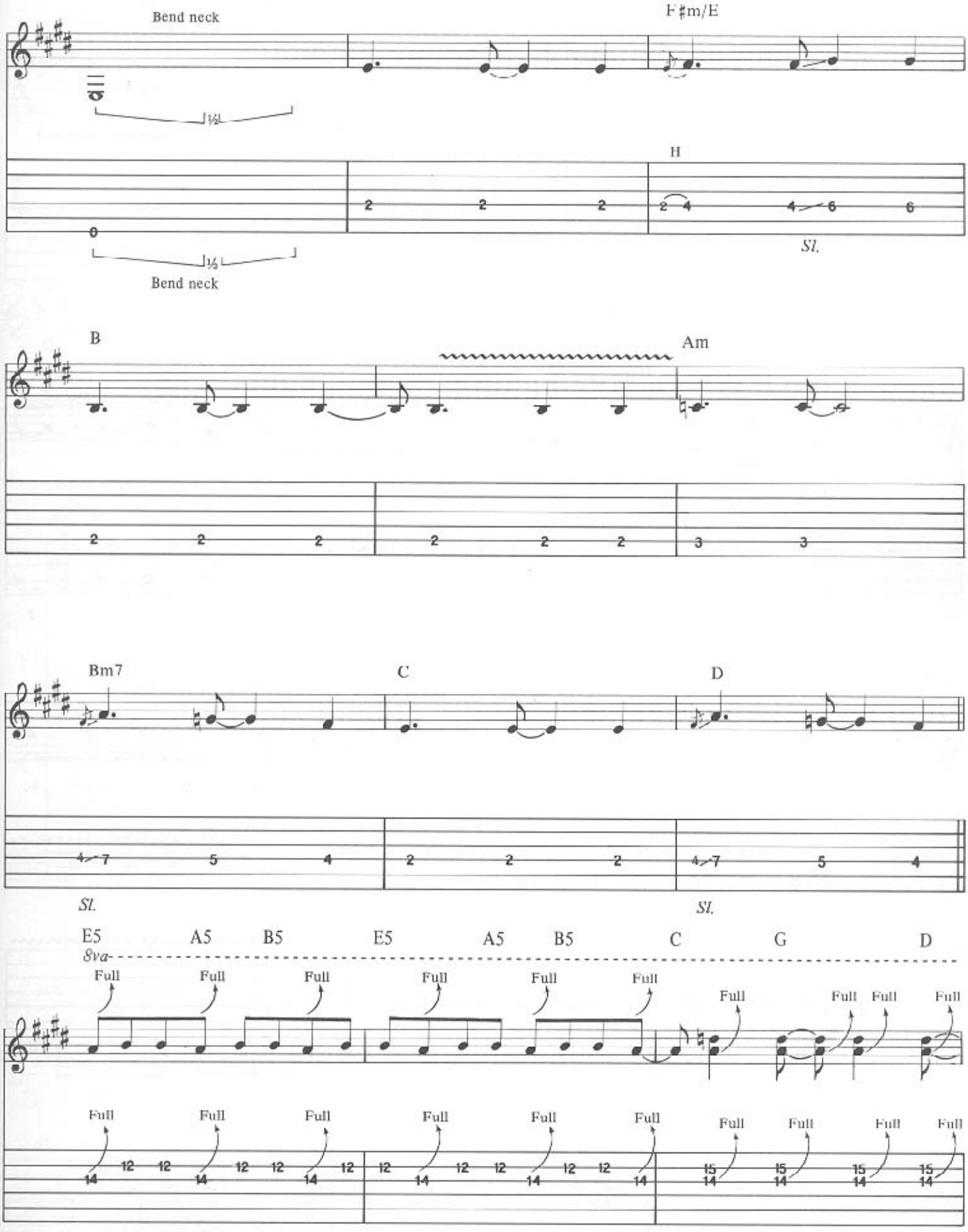

1.
To Coda
G
D/F♯
Em
D5
C5
D5
far from home,
from day to day,
who's gon - na rock my nights a - way?
who's gon - na
E
A5
B5
E
A5
B5
C
G
D
Dsus4
D
E
A5
B5
E
A5
B5
C
G
D
A
2.
D5
E
A/E
B/E
E
A/E
B/E
rock my nights a - way?

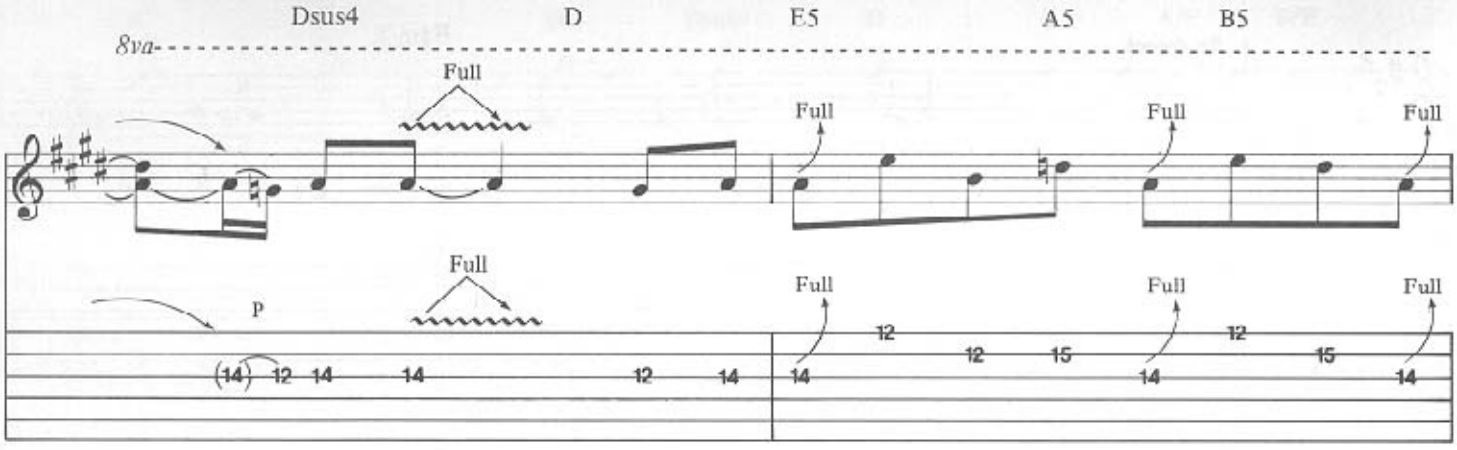

C
G
D
Dsus4
D
E
A/E
B/E

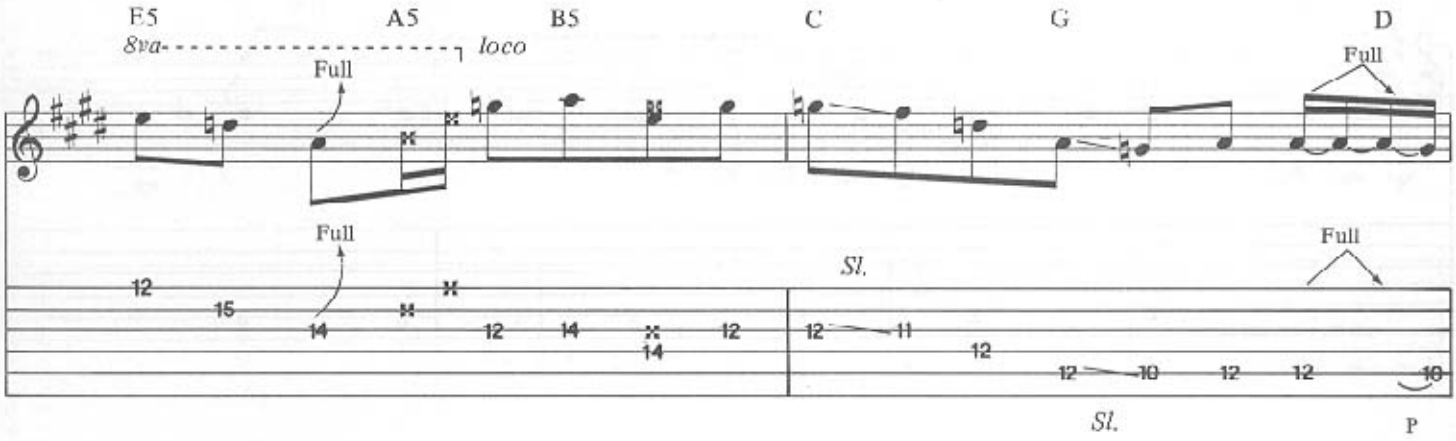

E
A/E
B/E
C
G
D
A

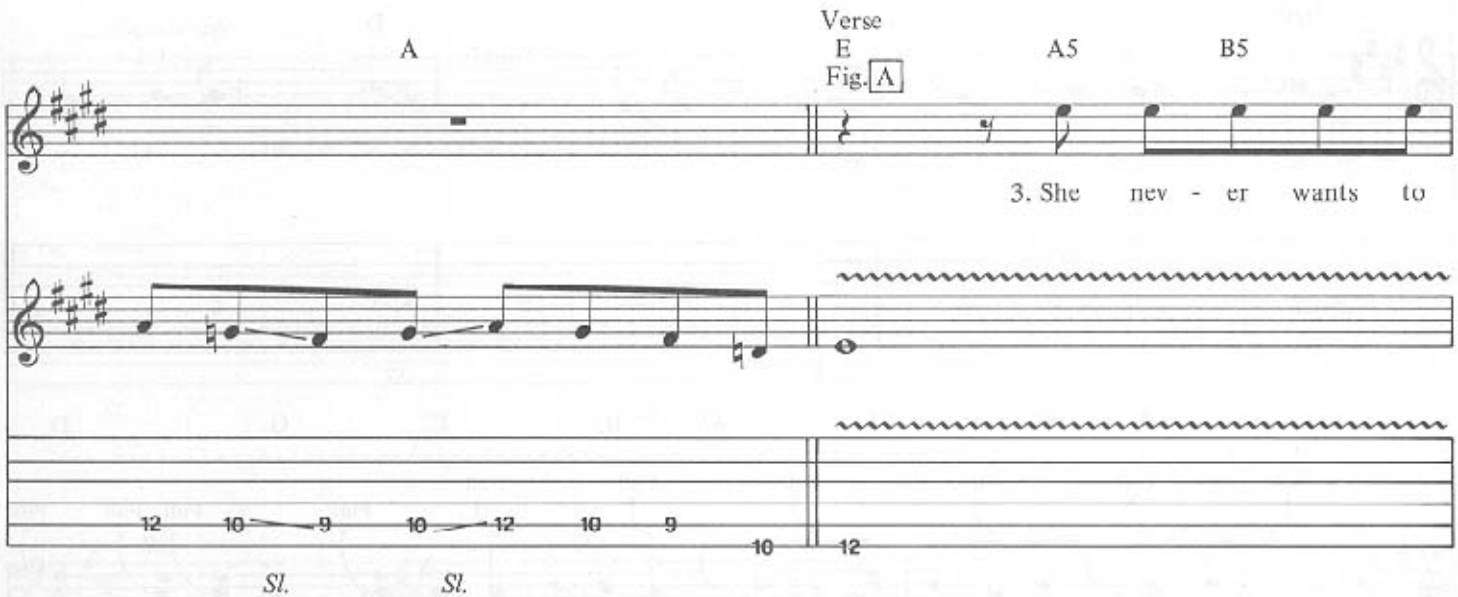

Guitar solo
E
F♯m/E
B
Sl.
Sl.

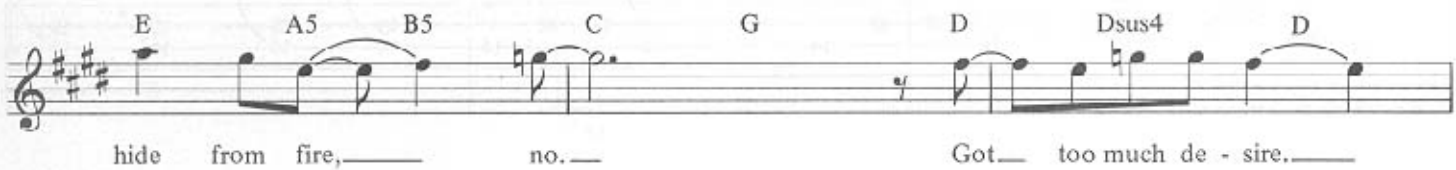

Am
D
E
Sl.

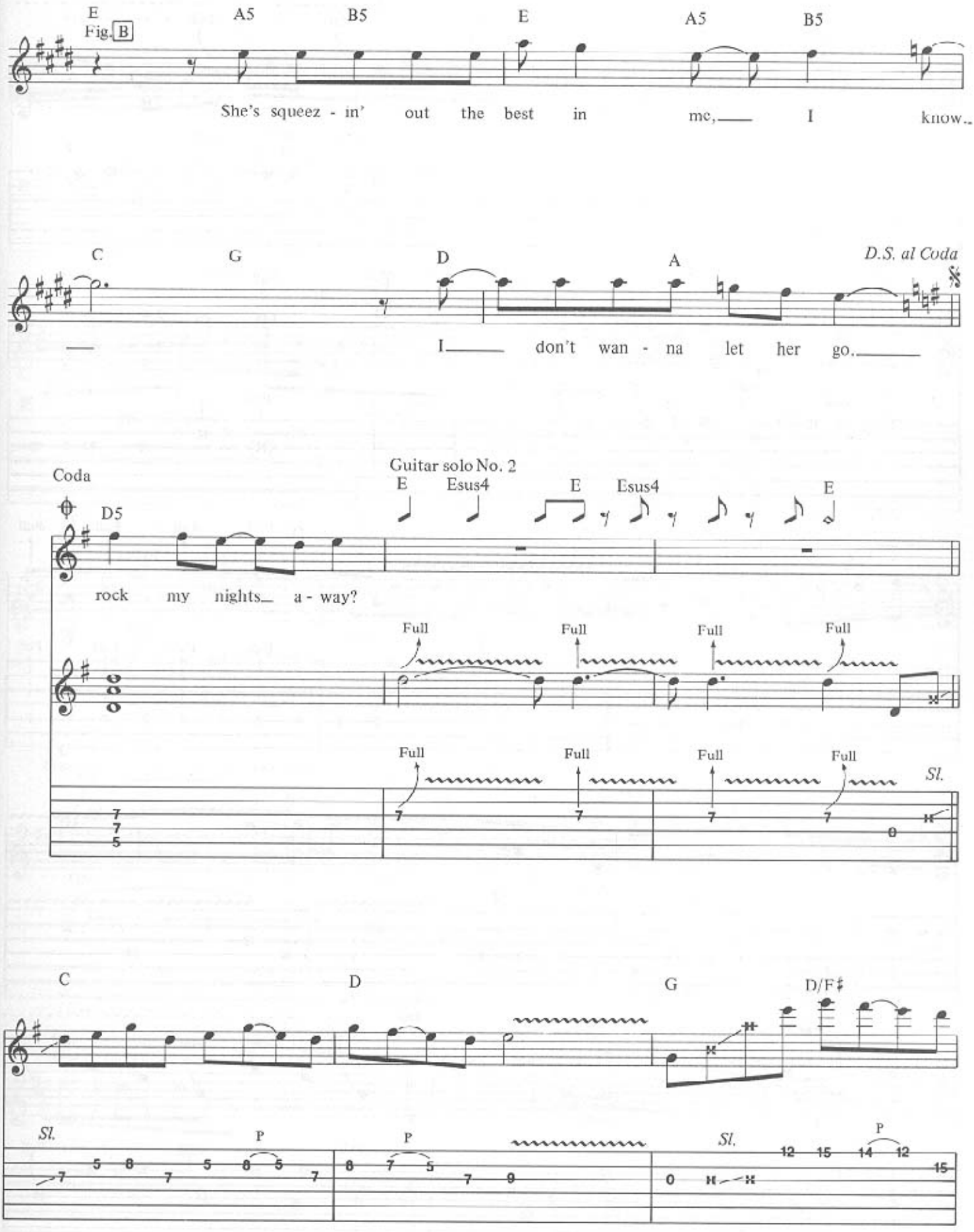

Bend neck
F♯m/E
H
Sl.
Bend neck
B
Am
Bm7
C
D
Sl.
Sl.
E5
A5
B5
E5
A5
B5
C
G
D
8va
Full

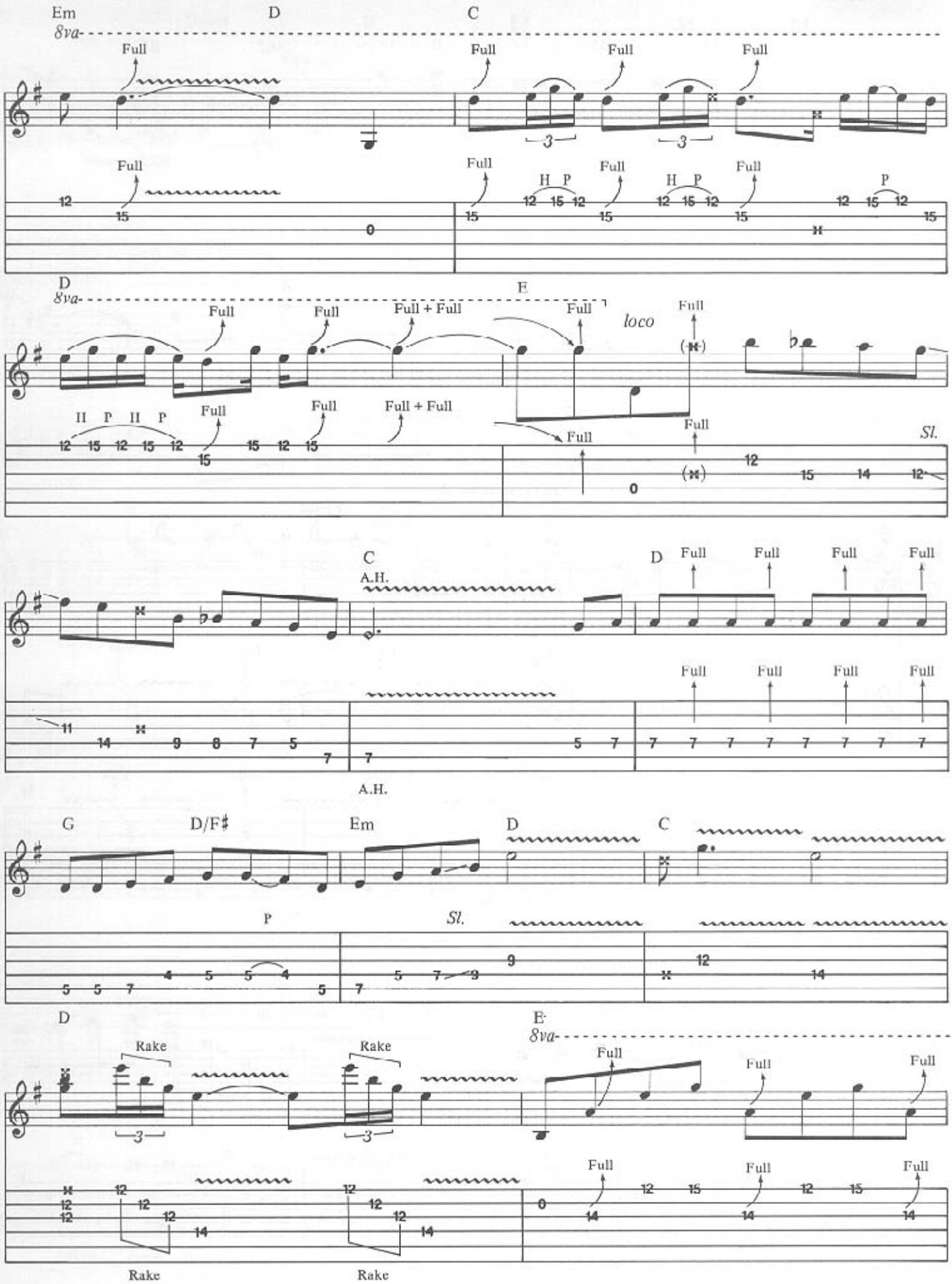

Dsus4
D
E5
A5
B5
8va
Full
P

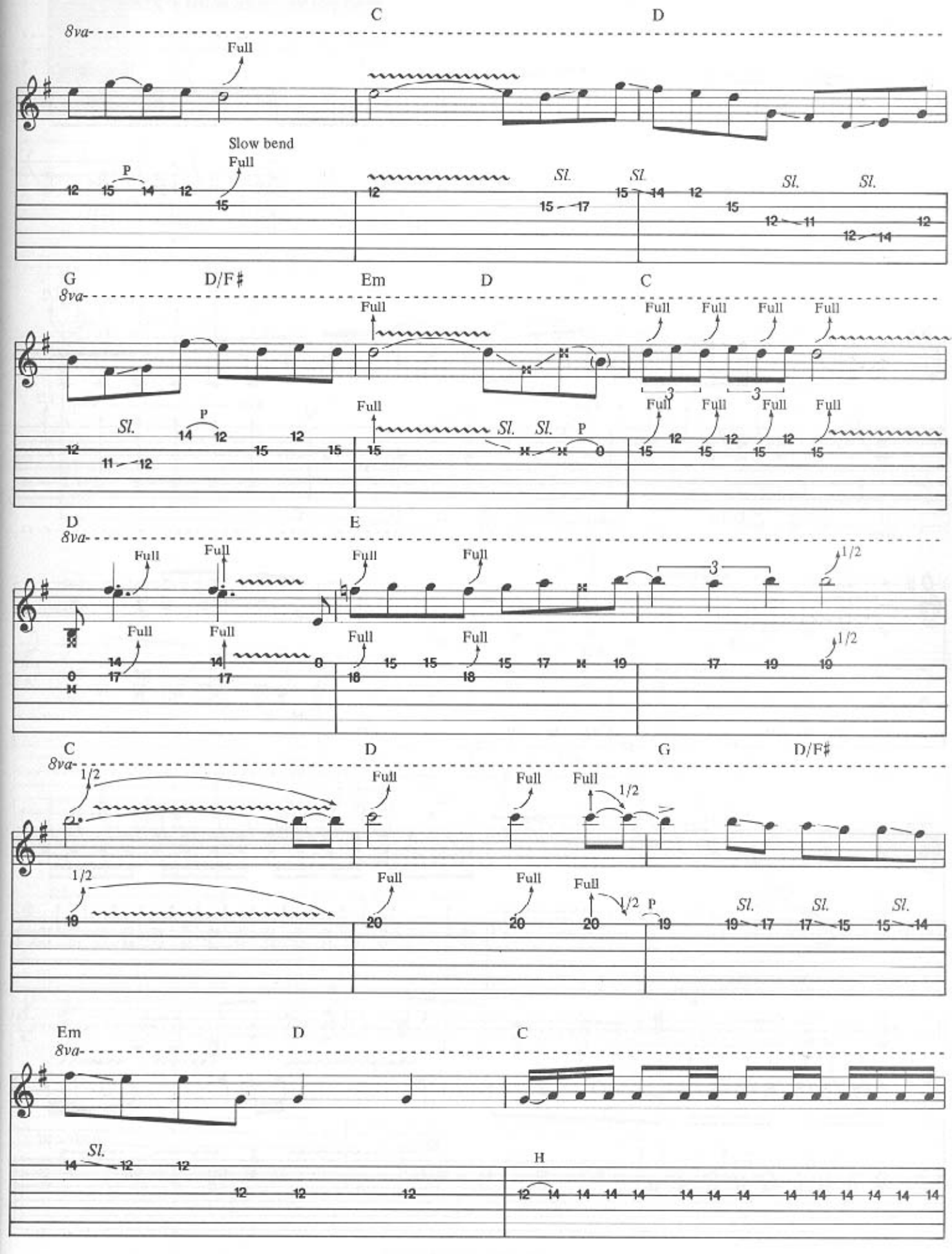

E5
A5
B5
C
G
D
8va
loco
Full
Sl.
P

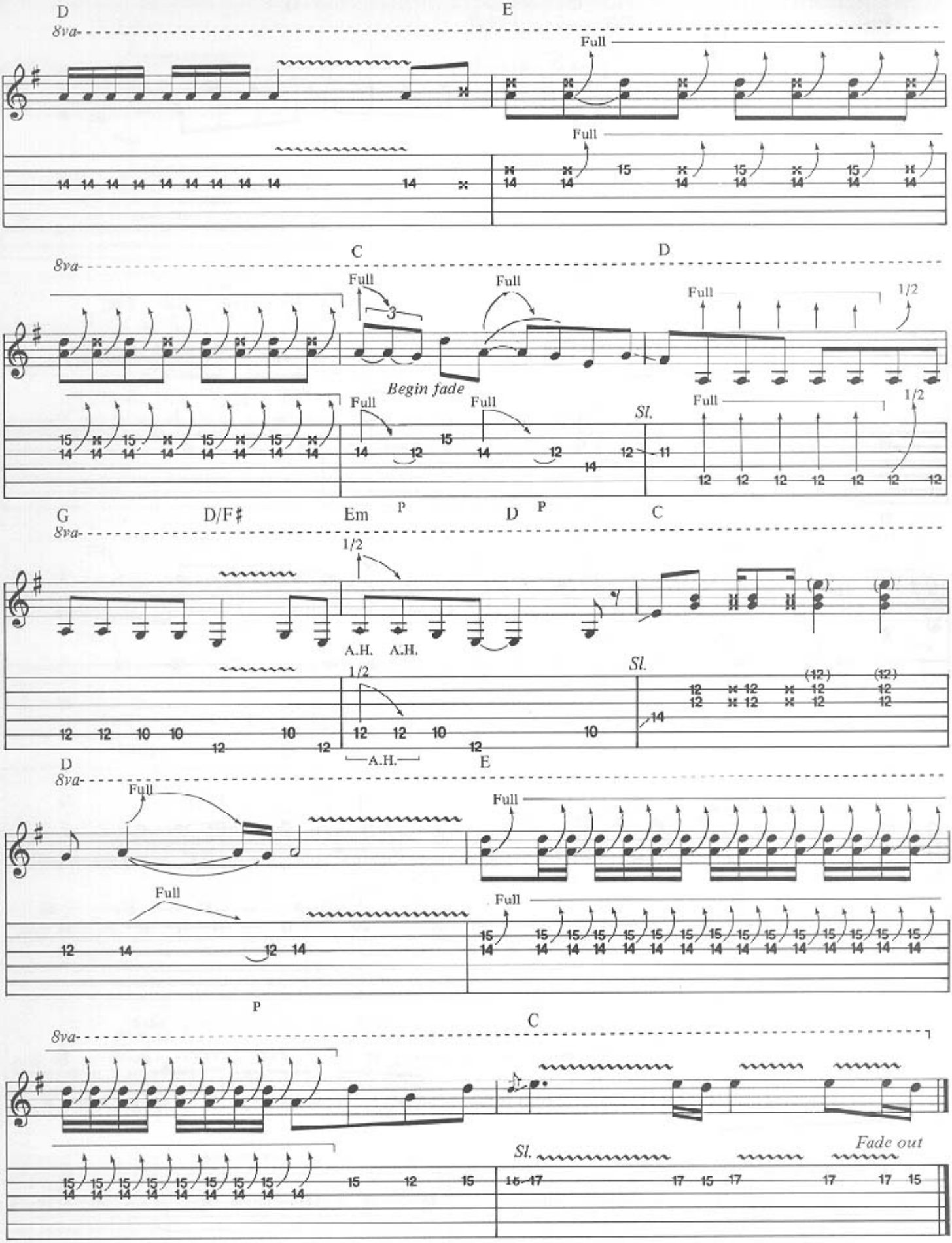

A
Verse
E
Fig. A
A5
B5
3. She nev - er wants to
Sl.
Sl.


E
A5
B5
C
G
D
Dsus4
D
hide from fire, no. Got too much de - sire.


E
Fig. B
A5
B5
E
A5
B5
She's squeez - in' out the best in me, I know..
C
G
D
A
D.S. al Coda
I don't wan - na let her go.
Coda
Guitar solo No. 2
E
Esus4
E
Esus4
E
D5
rock my nights a - way?
Full
Sl.
C
D
G
D/F♯
Sl.
P
P
Sl.
P

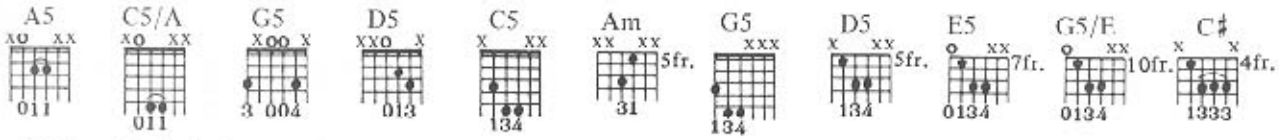

Em
D
C
8va
Full
H P
P
D
E
loco
Sl.
A.H.
G
D/F♯
Em
Rake
Rake
Rake
Rake


C
D
8va
Full
Slow bend
Full
P
Sl.
G
D/F♯
Em
D
C
Full
3
D
E
1/2
C
D
G
D/F♯
Em
D
C
H


D
E
8va
Full
C
D
Begin fade
Sl.
1/2
G
D/F♯
Em
C
A.H.
E
Fade out

ARE YOU READY TO ROCK

Words and Music by Michael Schenker and Gary Barden



Medium Rock beat

Main riff: Fig. A

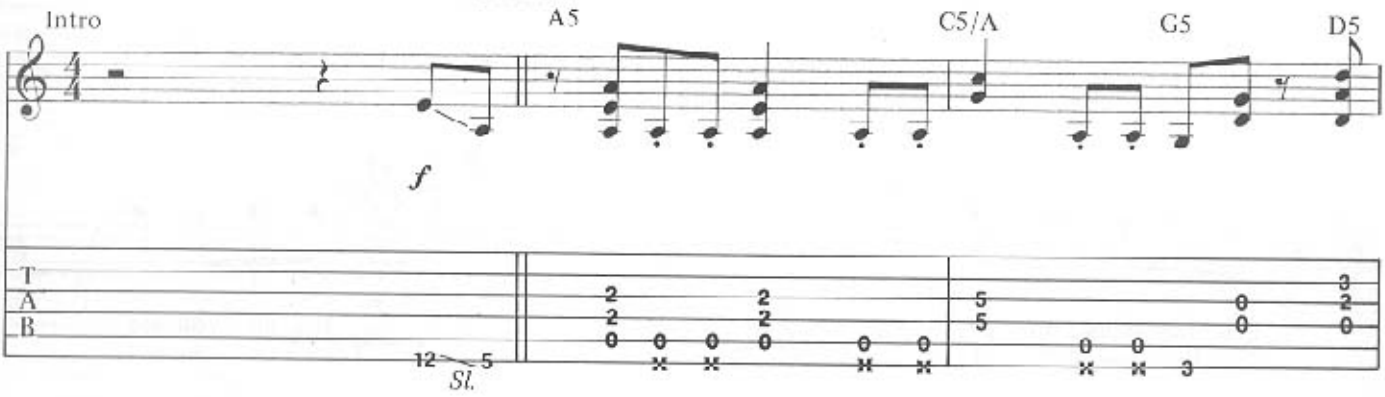
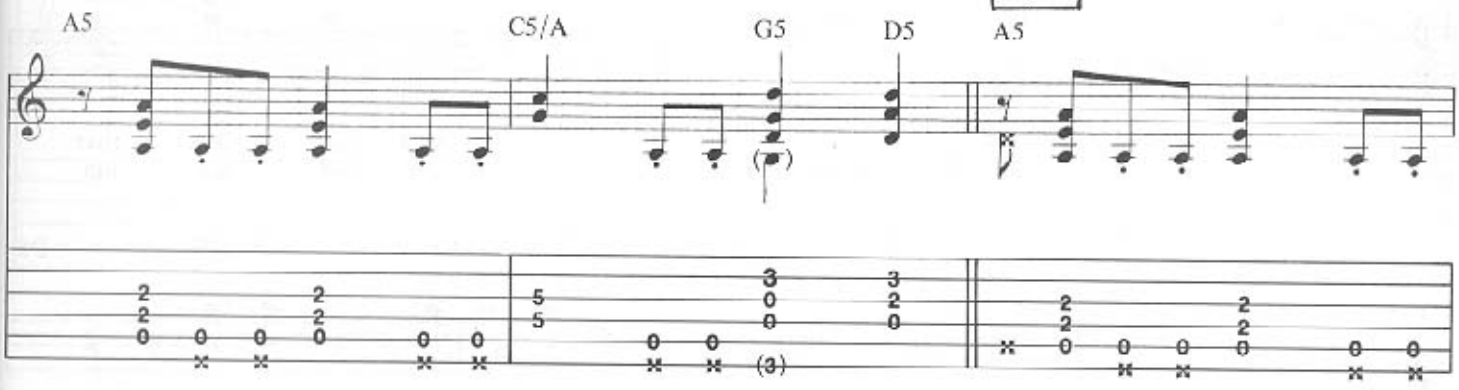
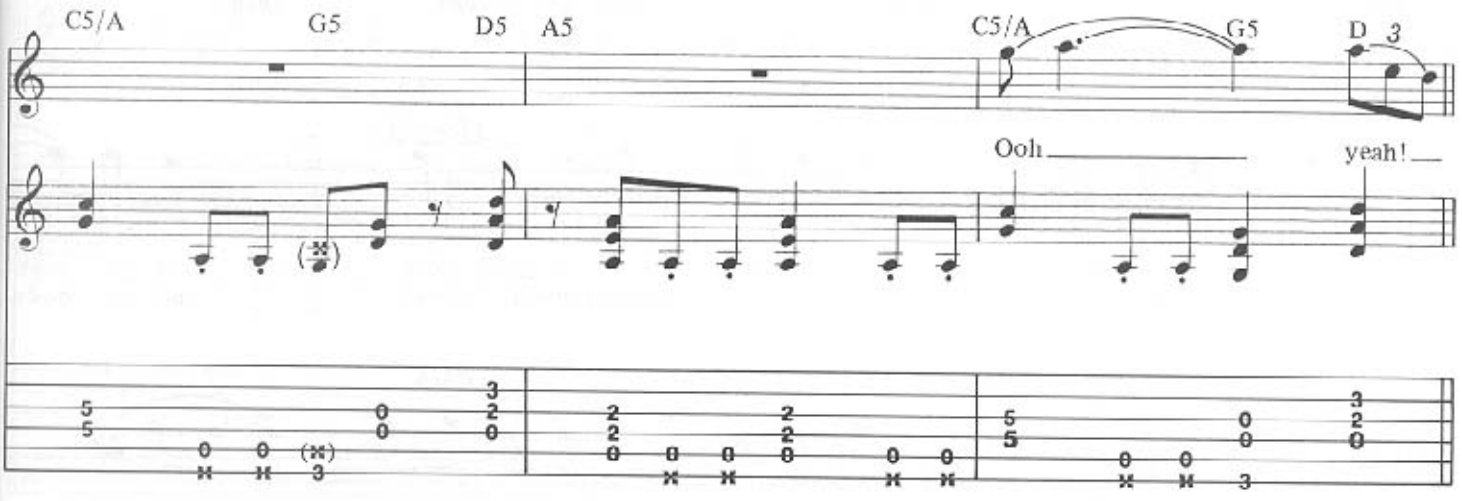


Fig. A1





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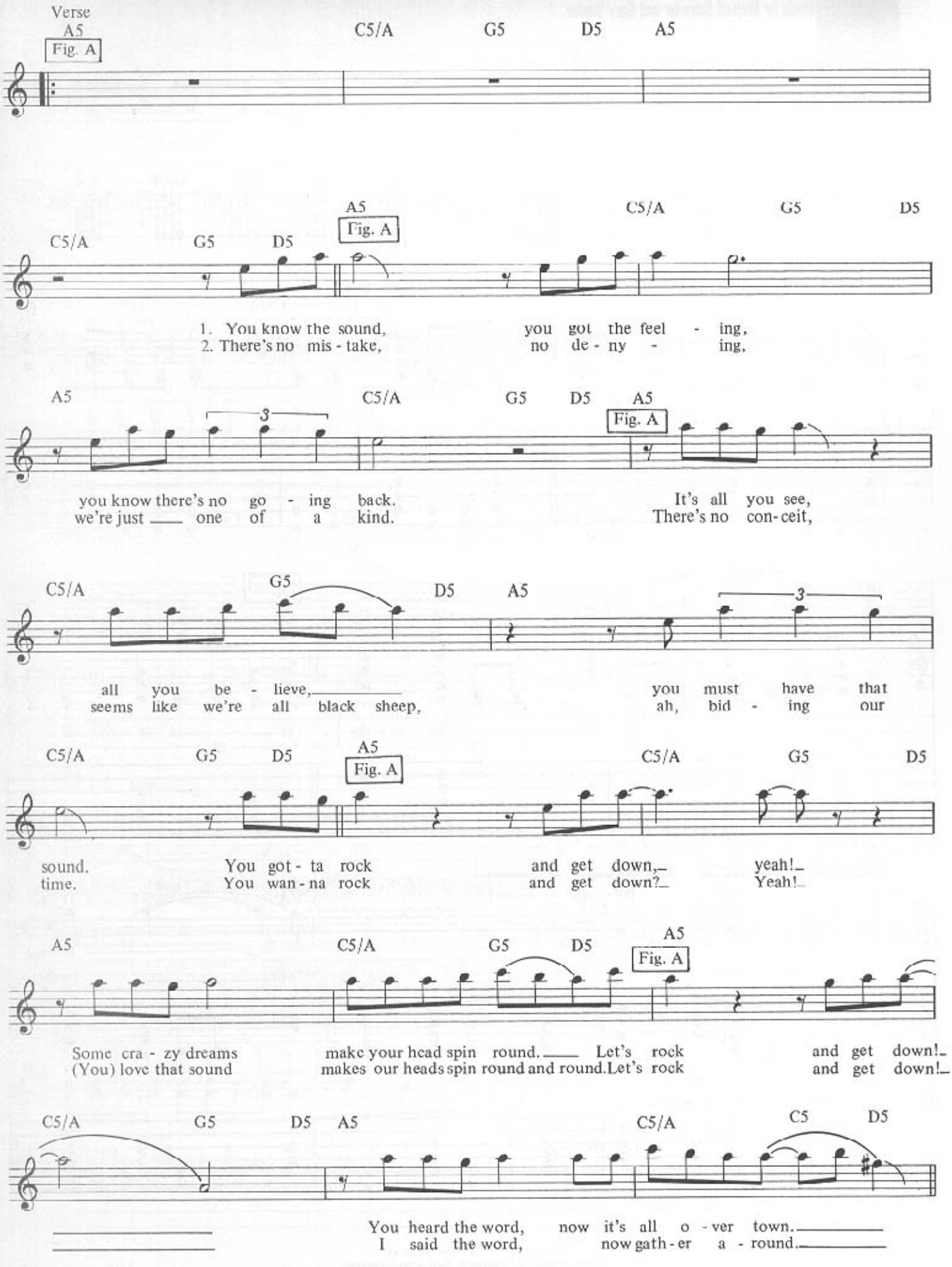
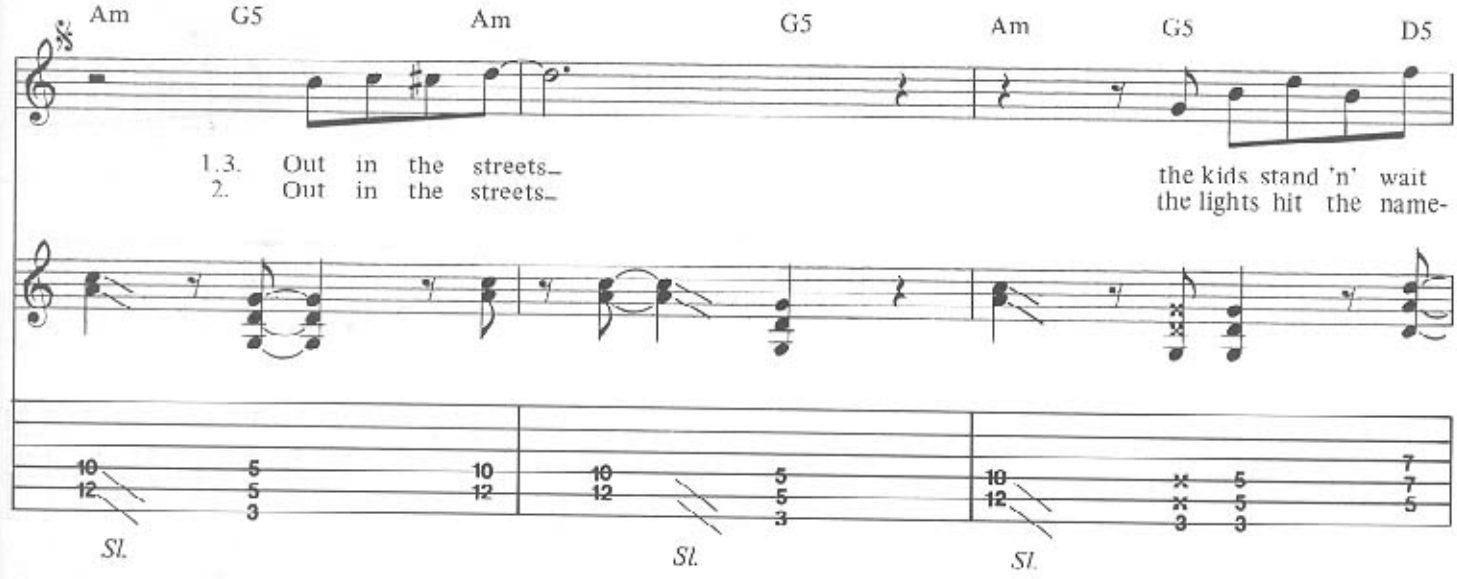
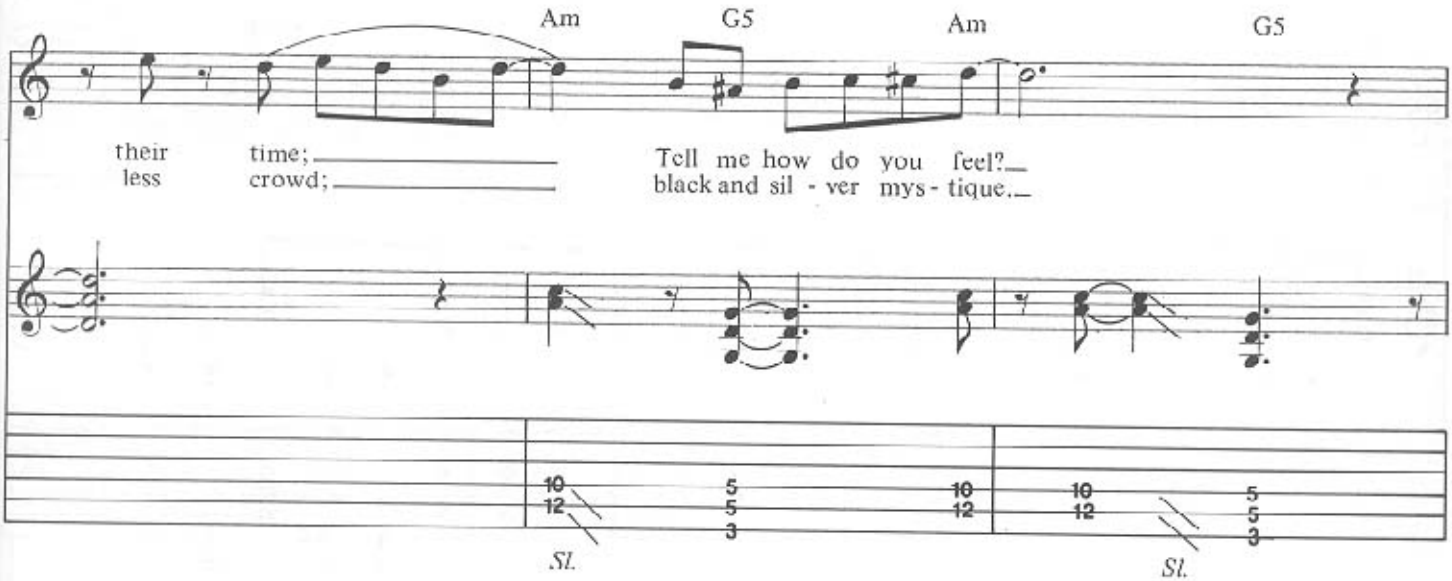
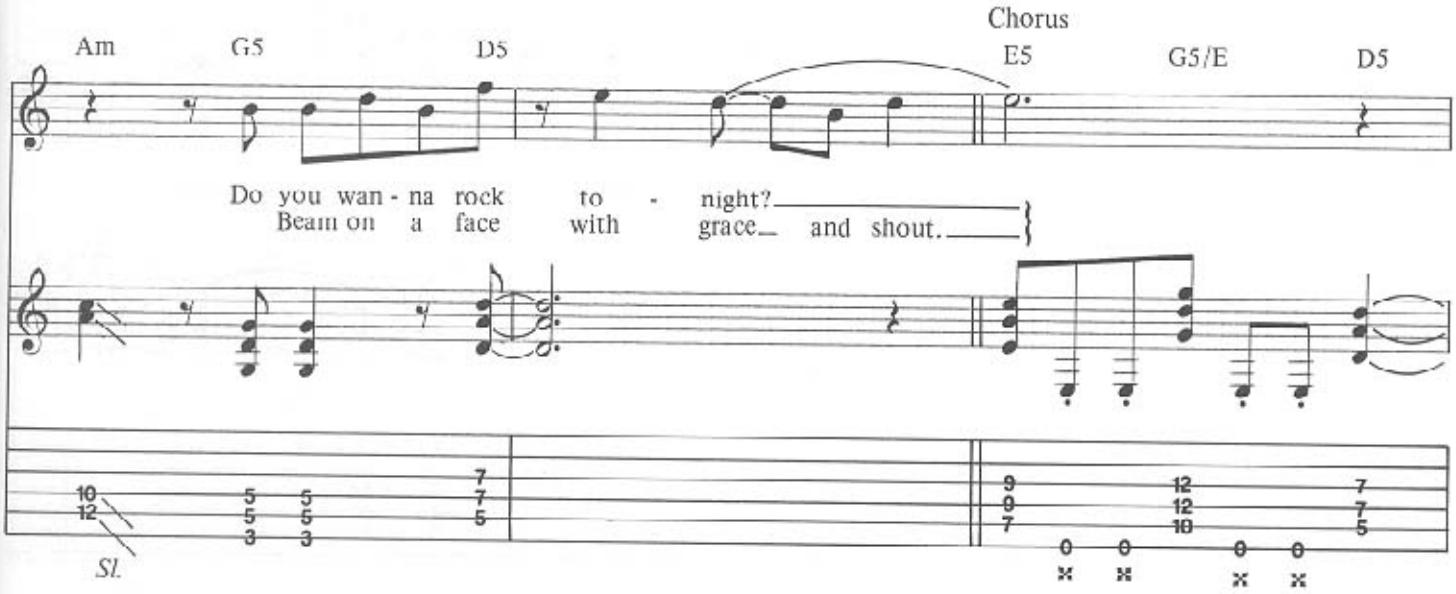
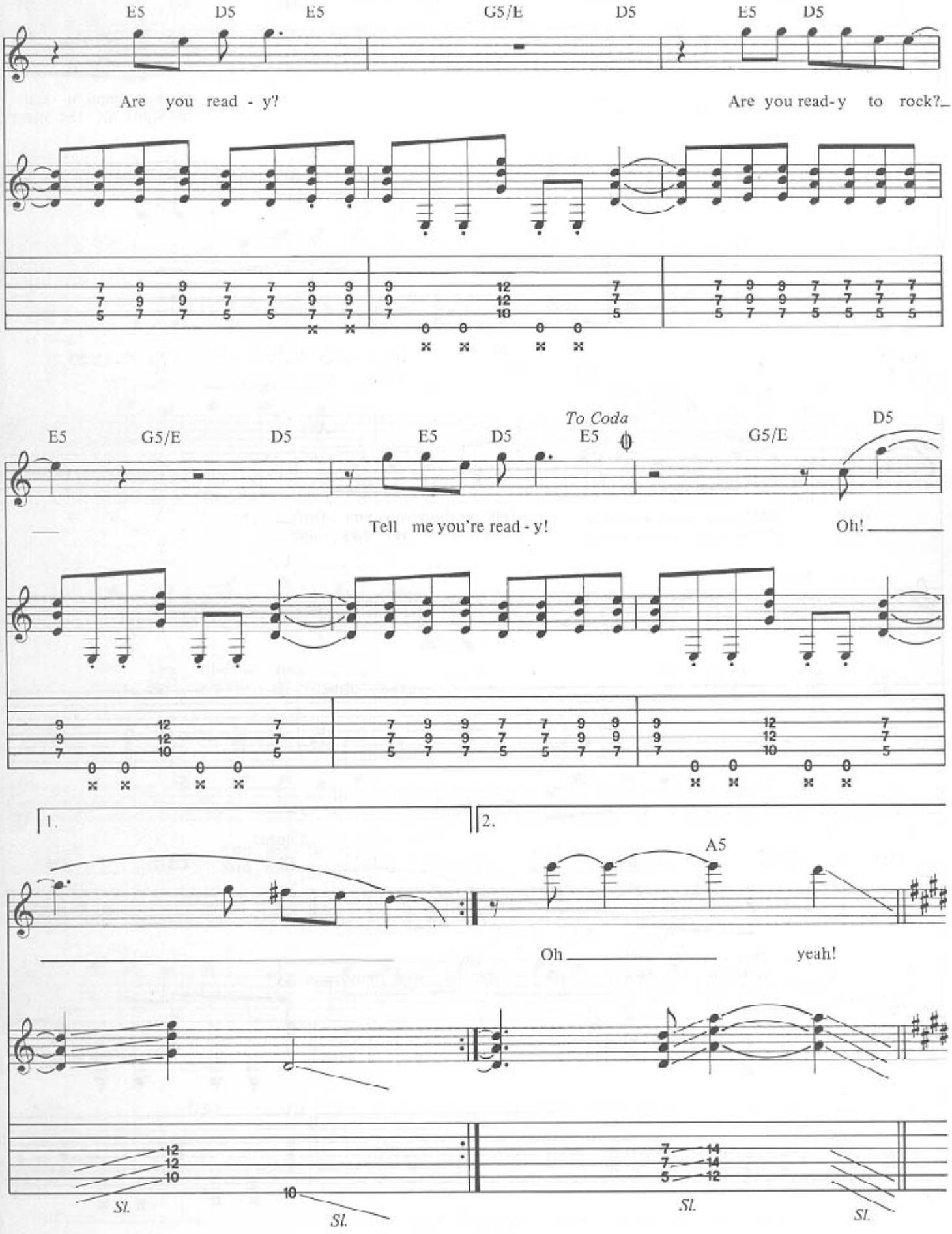
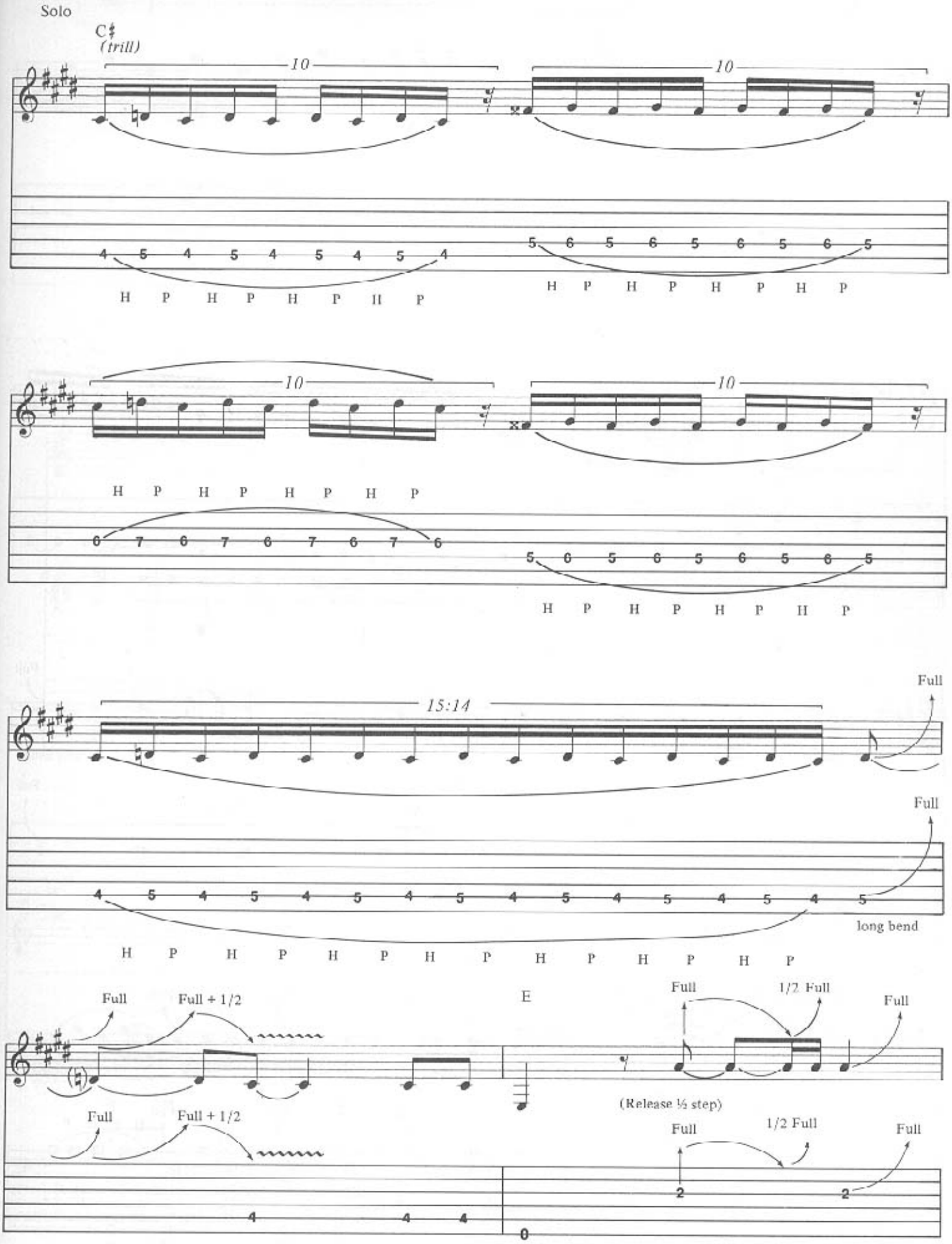

Verse
A5
Fig. A
C5/A G5 D5 A5
A5
Fig. A
C5/A G5 D5
C5/A G5 D5
1. You know the sound, you got the feel - ing,
2. There's no mis - take, no de - ny - ing,
A5 C5/A G5 D5 A5
3
Fig. A
you know there's no go - ing back. It's all you see,
we're just ___ one of a kind. There's no con-ceit,
C5/A G5 D5 A5
3
all you be - lieve, you must have that
seems like we're all black sheep, ah, bid - ing our
C5/A G5 D5
A5
Fig. A
C5/A G5 D5
sound. You got - ta rock and get down,_ yeah!_
time. You wan - na rock and get down?_ Yeah!_
A5 C5/A G5 D5
A5
Fig. A
Some cra - zy dreams make your head spin round.___ Let's rock and get down!_
(You) love that sound makes our heads spin round and round. Let's rock and get down!_
C5/A G5 D5 A5 C5/A C5 D5
You heard the word, now it's all o - ver town.
I said the word, now gath - er a - round.

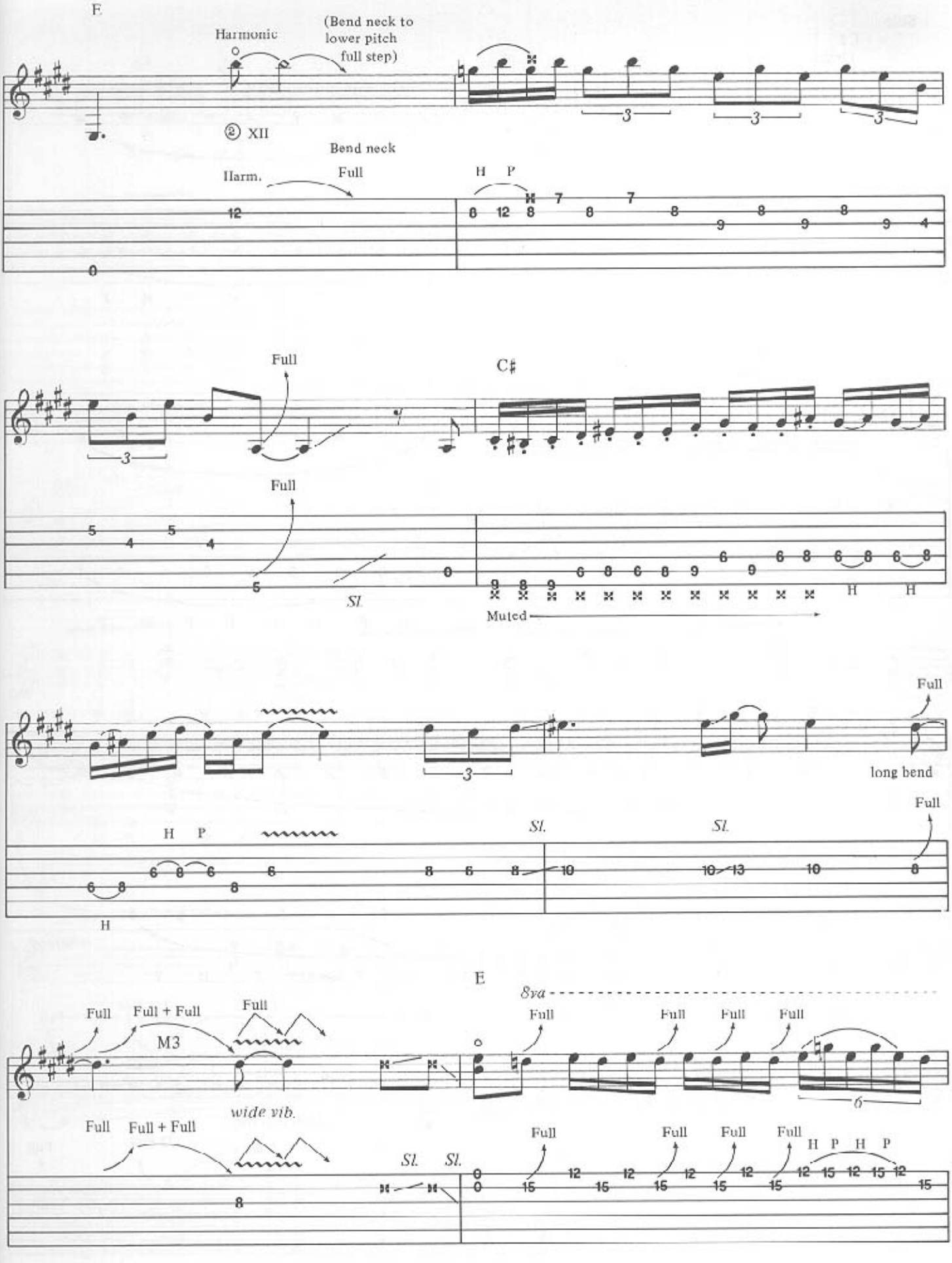

Am G5 Am G5 Am G5 D5
1.3. Out in the streets_
2. Out in the streets_
the kids stand 'n' wait
the lights hit the name-
Sl. Sl. Sl.

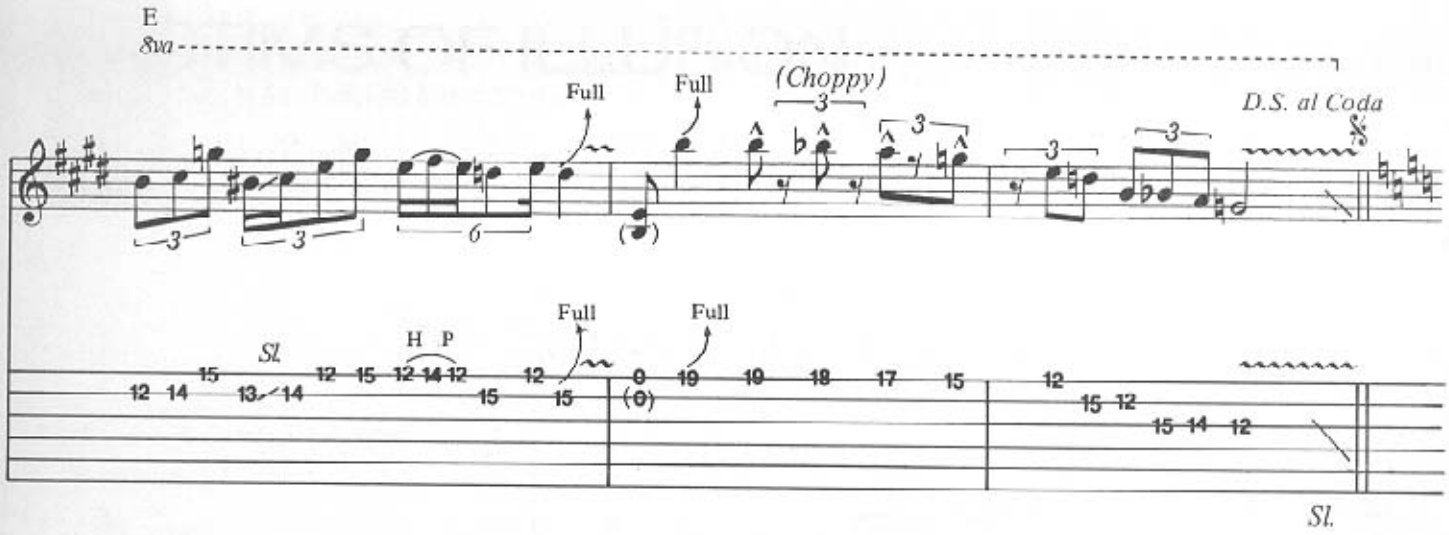

Am G5 Am G5
their time;_
less crowd;_
Tell me how do you feel?_
black and sil - ver mys - tique._
Sl. Sl.

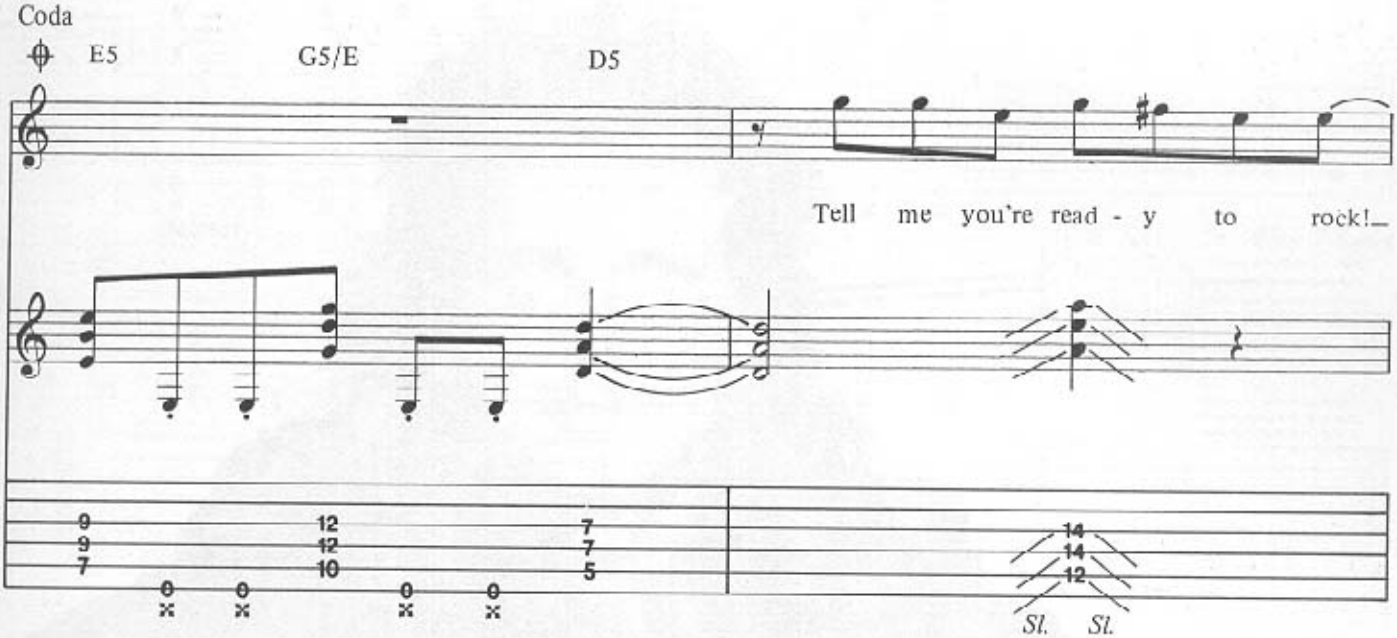

Chorus
Am G5 D5 E5 G5/E D5
Do you wan - na rock to - night?_
Beam on a face with grace_ and shout._
Sl.

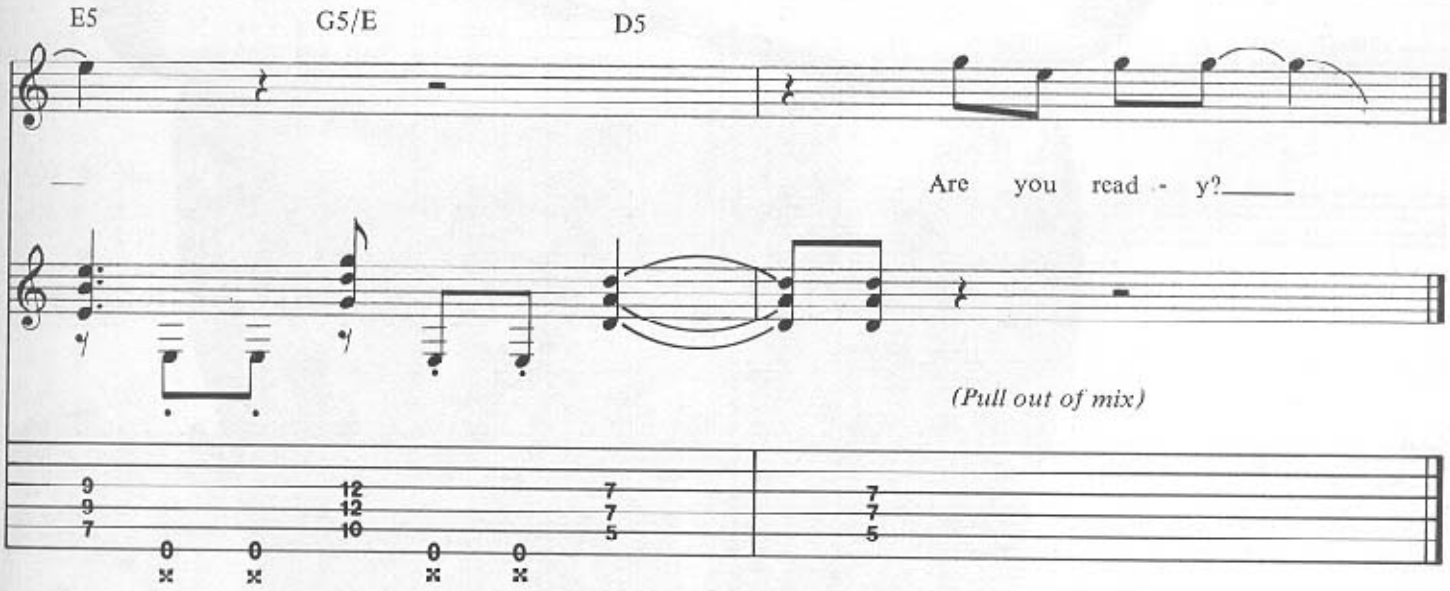

E5 D5 E5 G5/E D5 E5 D5
Are you read - y!
Are you read-y to rock?
E5 G5/E D5 E5 D5 To Coda E5 G5/E D5
Tell me you're read - y!
Oh!
1.
2.
A5
Oh
yeah!
Sl.
Sl.
Sl.
Sl.


Solo
C♯
(trill)
10
10
H P H P H P H P
H P H P H P H P
10
10
H P H P H P H P
H P H P H P H P
15:14
Full
Full
long bend
H P H P H P H P H P H P H P H P
Full
Full + 1/2
E
Full
1/2 Full
Full
(Release ½ step)
Full
Full + 1/2
Full
1/2 Full
Full


F
Harmonic
(Bend neck to lower pitch full step)
② XII
Bend neck
Harm.
Full
H P
Full
C♯
Full
Sl.
Muted
H
H
Full
long bend
H P
Sl.
Sl.
Full
H
E
8va
Full
Full + Full
Full
M3
wide vib.
Full
Full + Full
Sl.
Sl.
Full
Full
Full
Full
H P H P

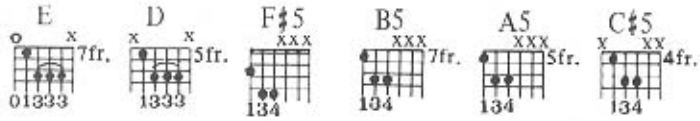

E
8va
Full
Full
(Choppy)
D.S. al Coda
Full
Full
Sl.
H P
Sl.


Coda
E5
G5/E
D5
Tell me you're read - y to rock!
Sl.
Sl.


E5
G5/E
D5
Are you read - y?
(Pull out of mix)

VICTIMS OF ILLUSION

Words and Music by Gary Barden and Michael Schenker



Moderate Rock beat

Intro E

D

Fig. A

f

(Muted)

Play 7 times

E

D

Fig. A

Verse (continue Fig. A)

E D E D E D

1.3. I can't put out the fire, — been blind-ed by the flame. —
2. Gone is the free ex - pres - sion, — but look in - to my eyes. —

E D E D E D

— I have to run for cov - er,
— The si - lent world is laugh - ing,

E D E D E D E D

can't stand the pain, — can't stand the pain. —
(the) mirror nev - er lies, — (the) mirror nev - er lies. — The

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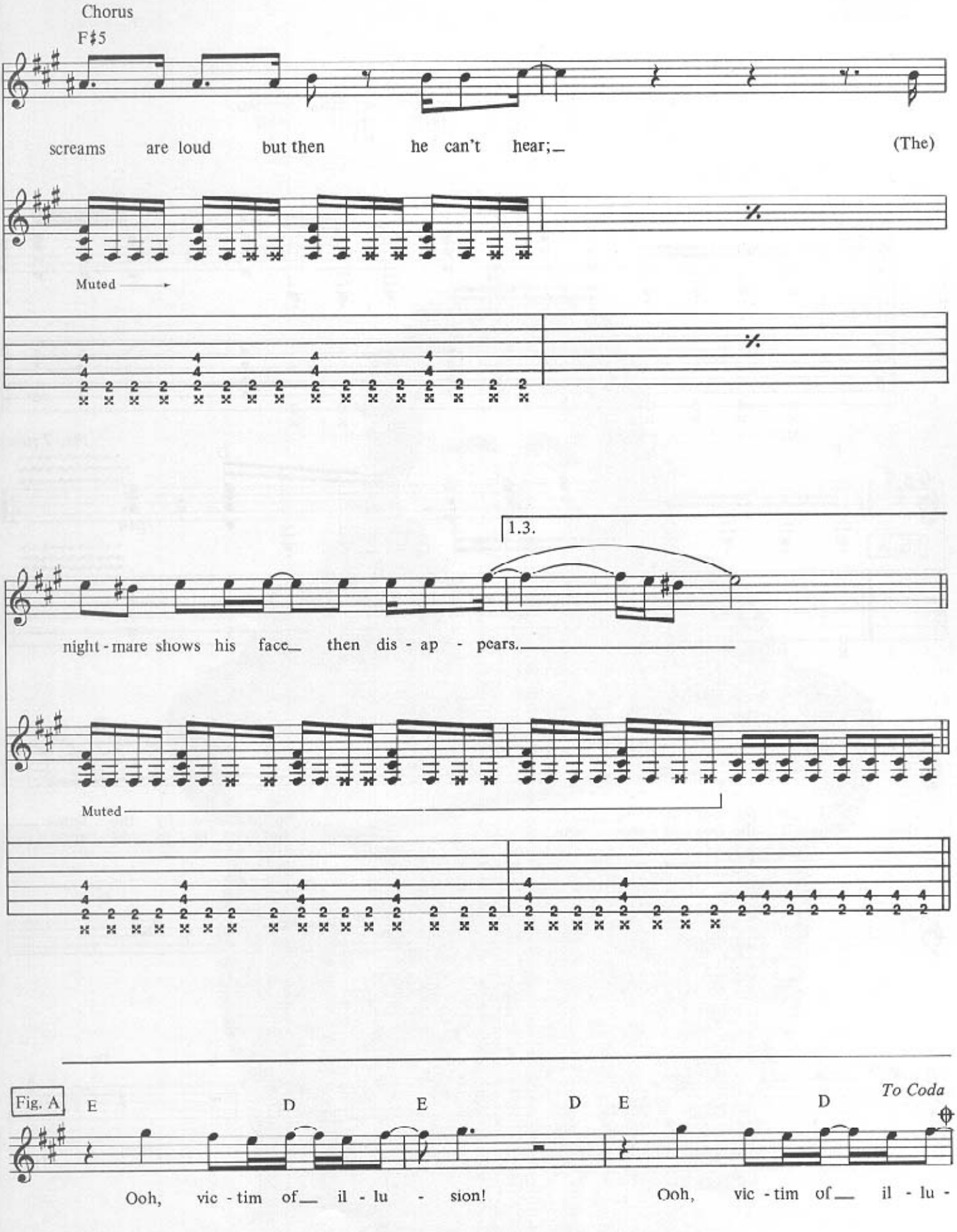
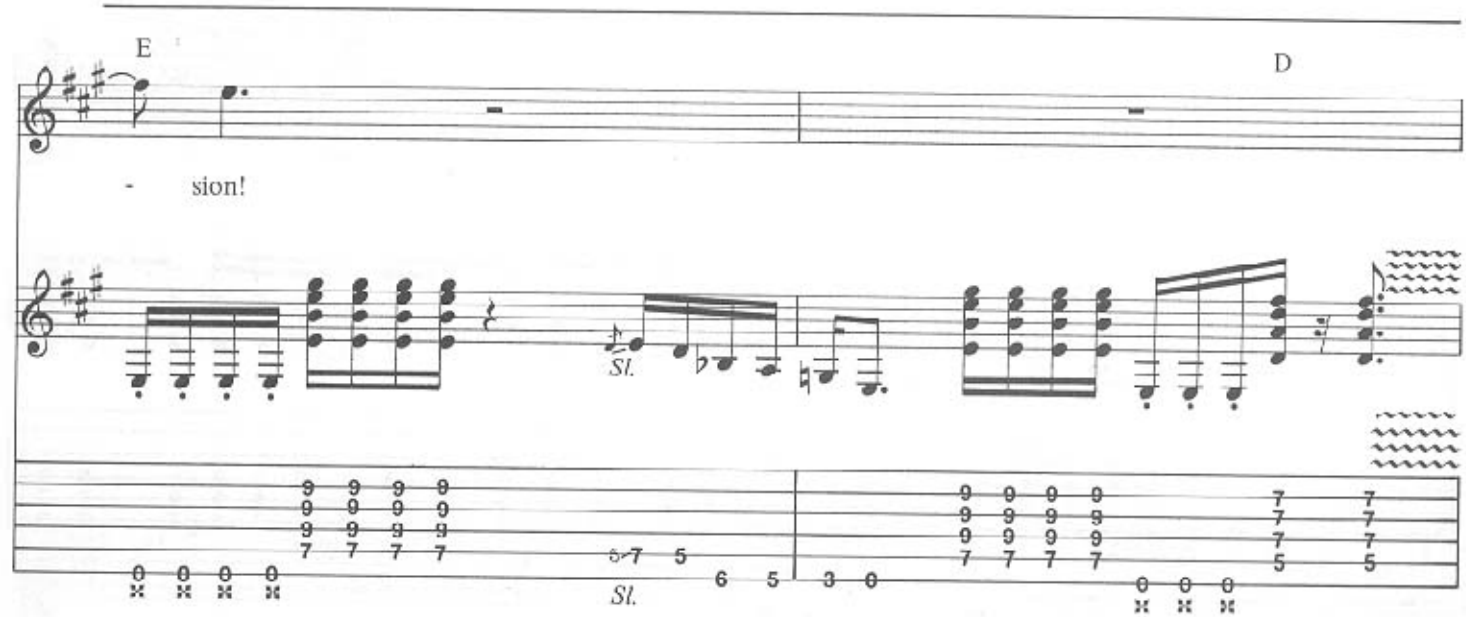
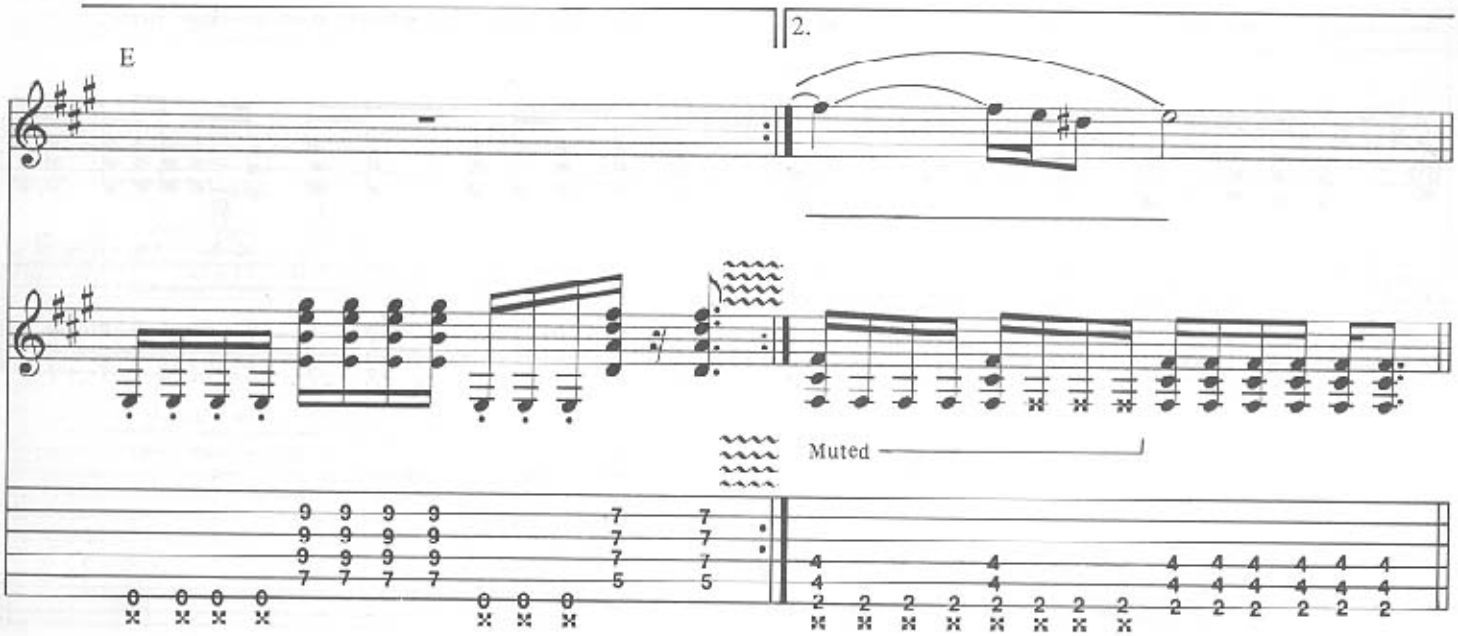

Chorus
F♯5
screams are loud but then he can't hear;_ (The)
Muted
1.3.
night - mare shows his face_ then dis - ap - pears._
Muted
Fig. A
E D E D E D
To Coda
Ooh, vic - tim of_ il - lu - sion!
Ooh, vic - tim of_ il - lu -

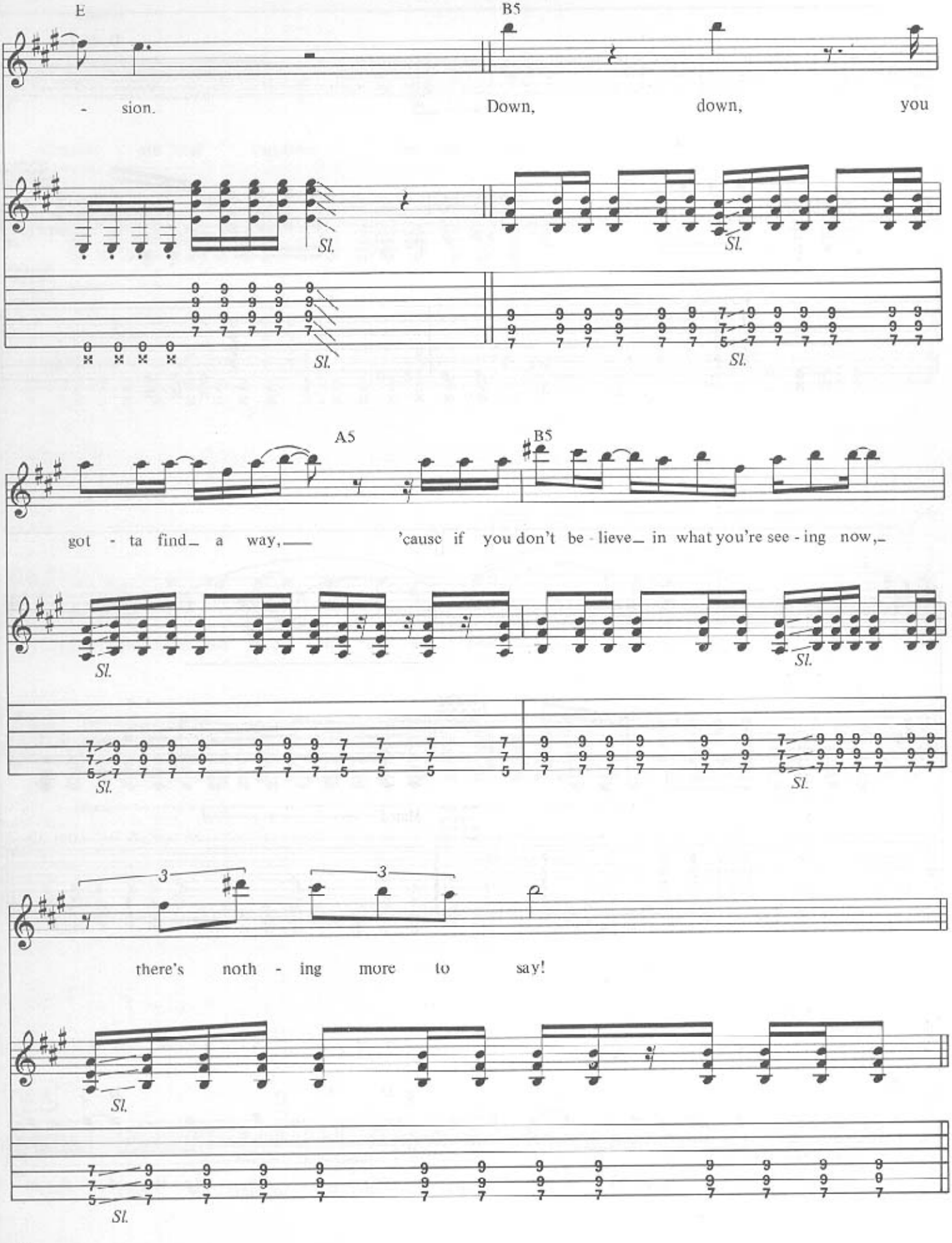


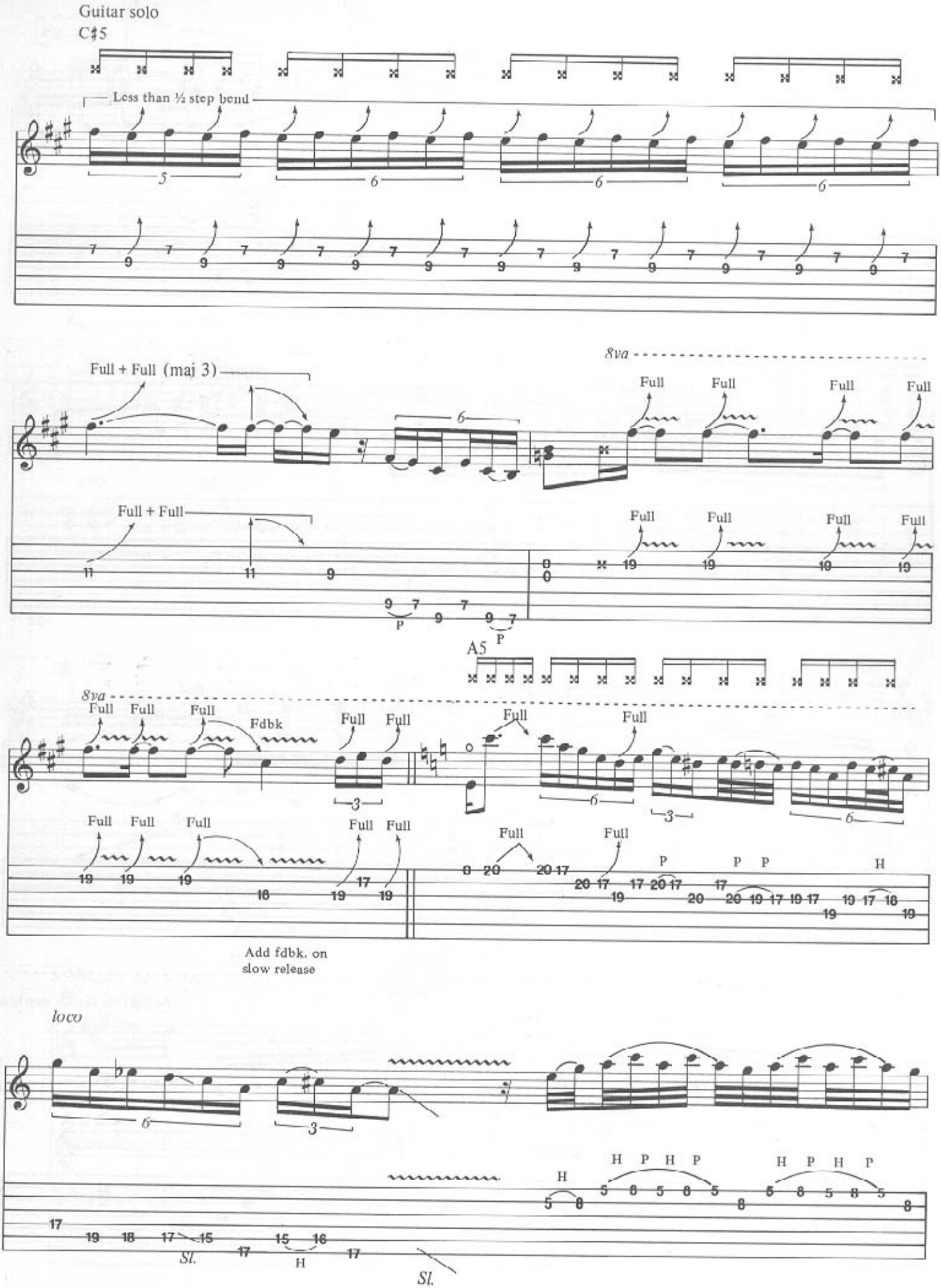


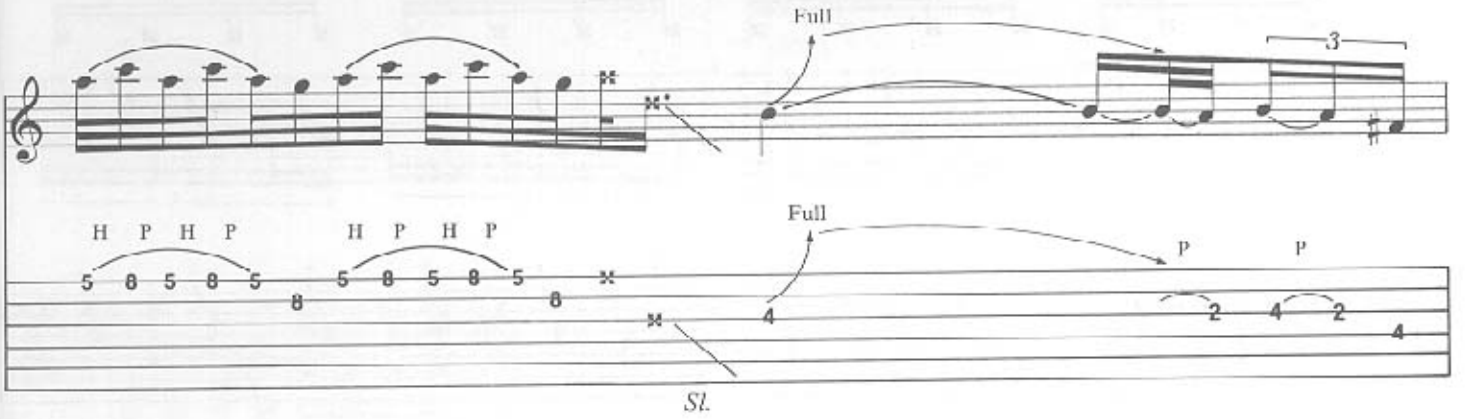
Chorus

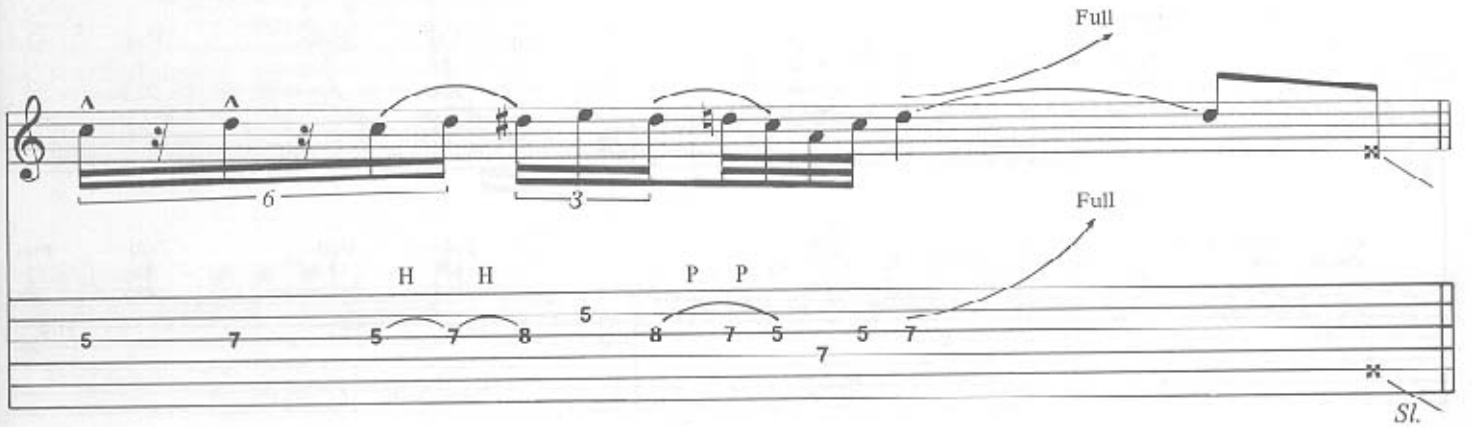
Fig. A

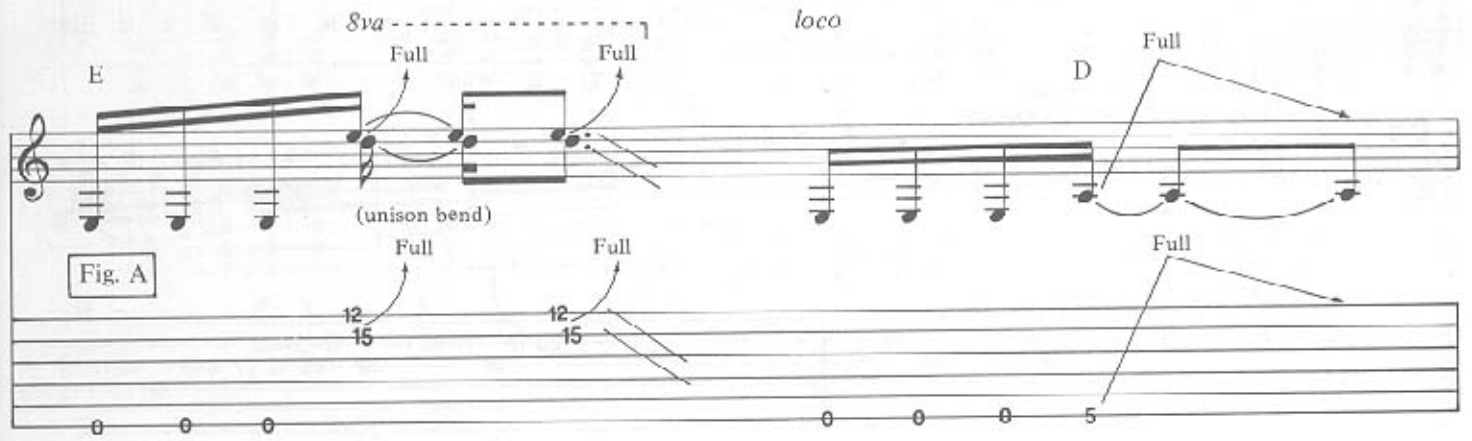
Ooh, vic - tim of il - lu - sion, ooh, vic - tim of il - lu -

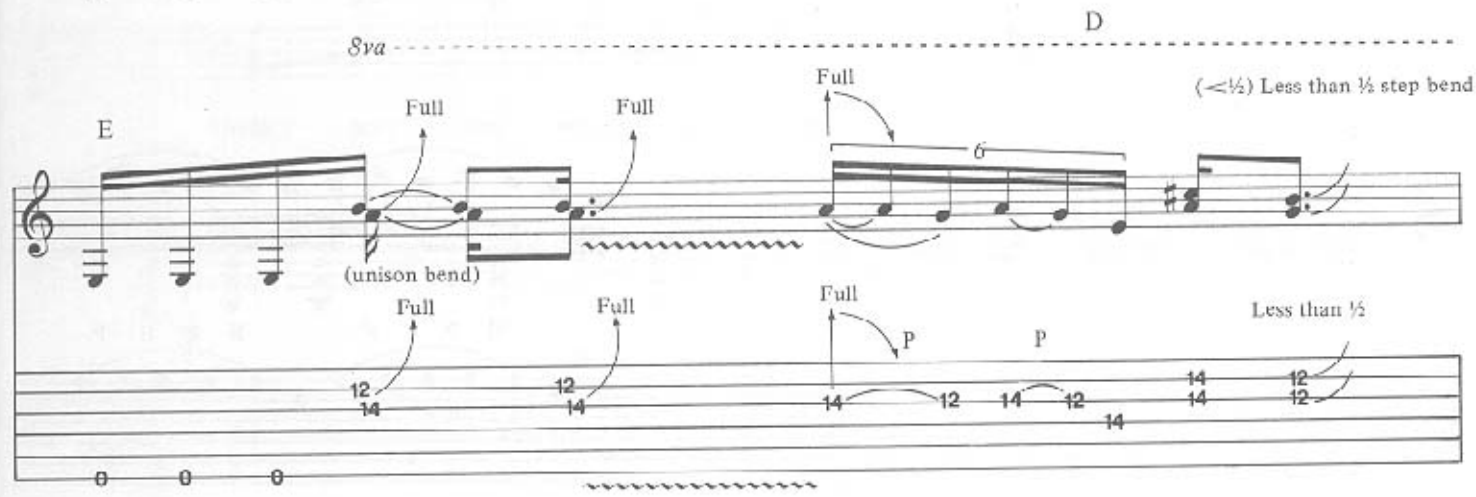

E
B5
- sion.
Down, down, you
Sl.
A5
B5
got - ta find_ a way,_
'cause if you don't be - lieve_ in what you're see - ing now,_
3
3
there's noth - ing more to say!

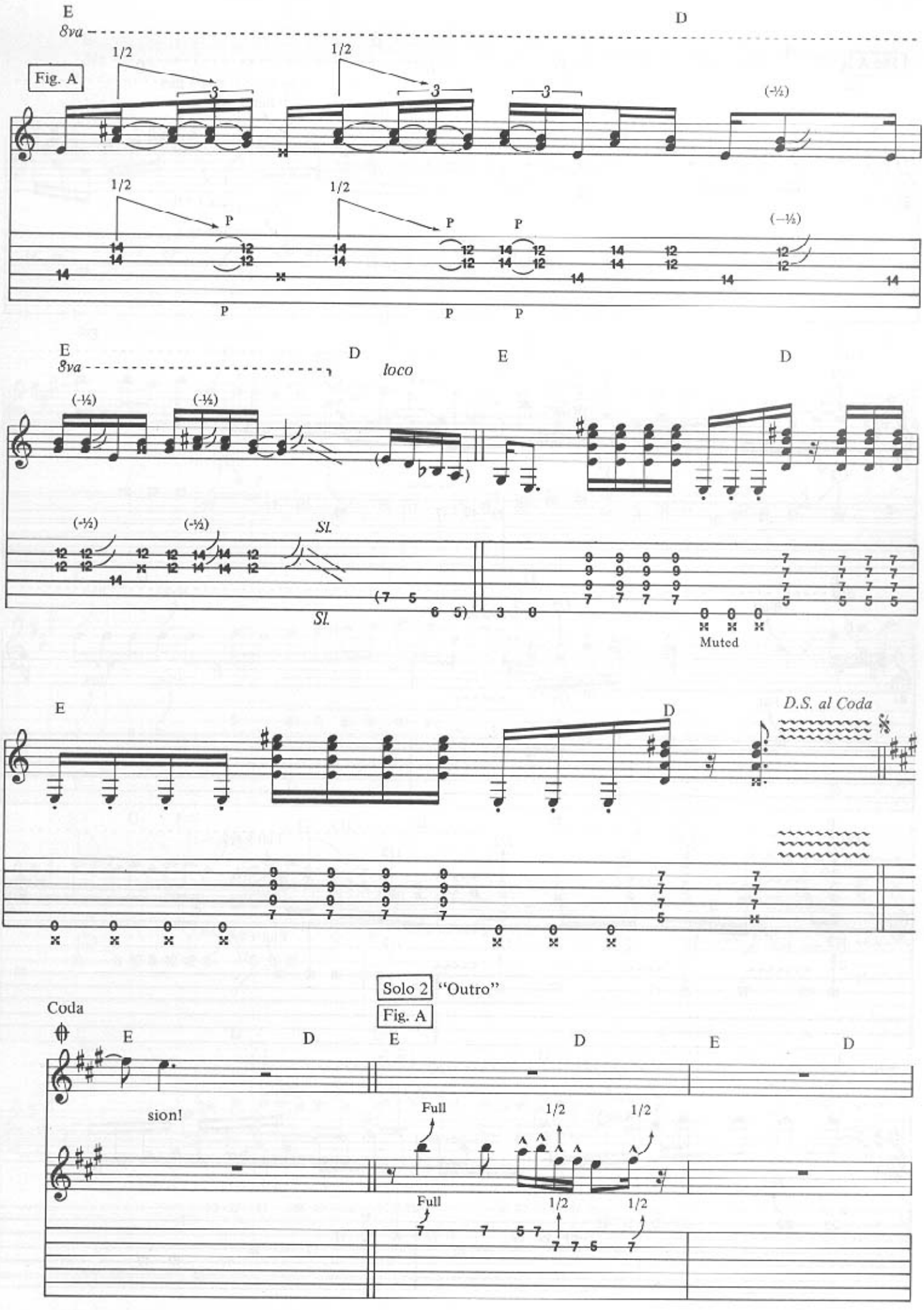

Guitar solo
C♯5
Less than ½ step bend
Full + Full (maj 3)
8va
Full + Full
A5
8va
Fdbk
Add fdbk. on
slow release
loco
Sl.
Sl.


Full
3
H P H P
H P H P
Full
P
P
Sl.


Full
6
3
Full
H H
P P
Sl.


8va
loco
E
Full
Full
D
Full
(unison bend)
Fig. A
Full
Full
Full


D
8va
(<½) Less than ½ step bend
E
Full
Full
Full
6
(unison bend)
Full
Full
Full
P
P
Less than ½


E
8va
D
Fig. A
1/2
3
(-½)
P
E
D
loco
Sl.
Muted
D.S. al Coda
Solo 2 "Outro"
Fig. A
Coda
sion!
Full

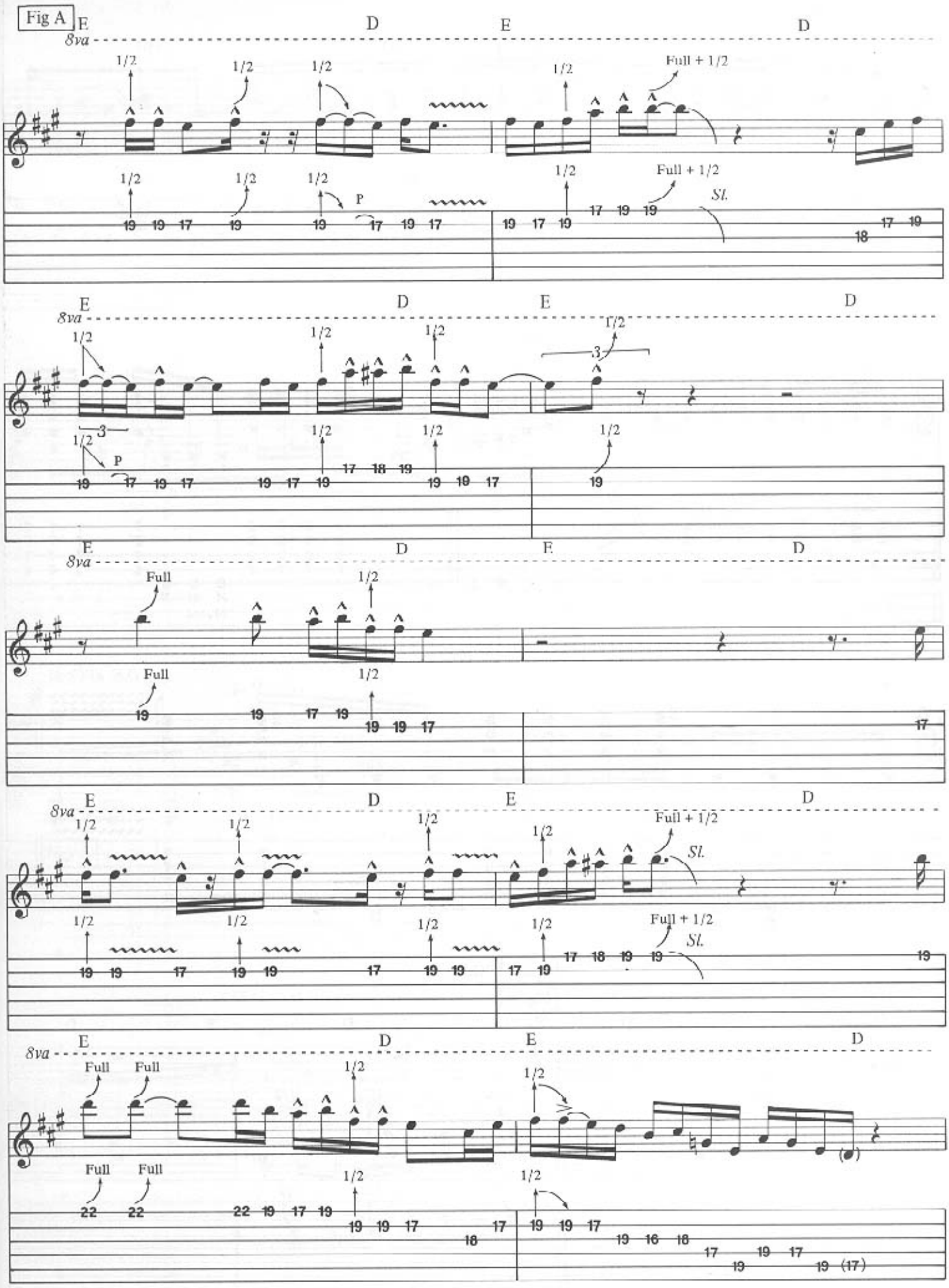
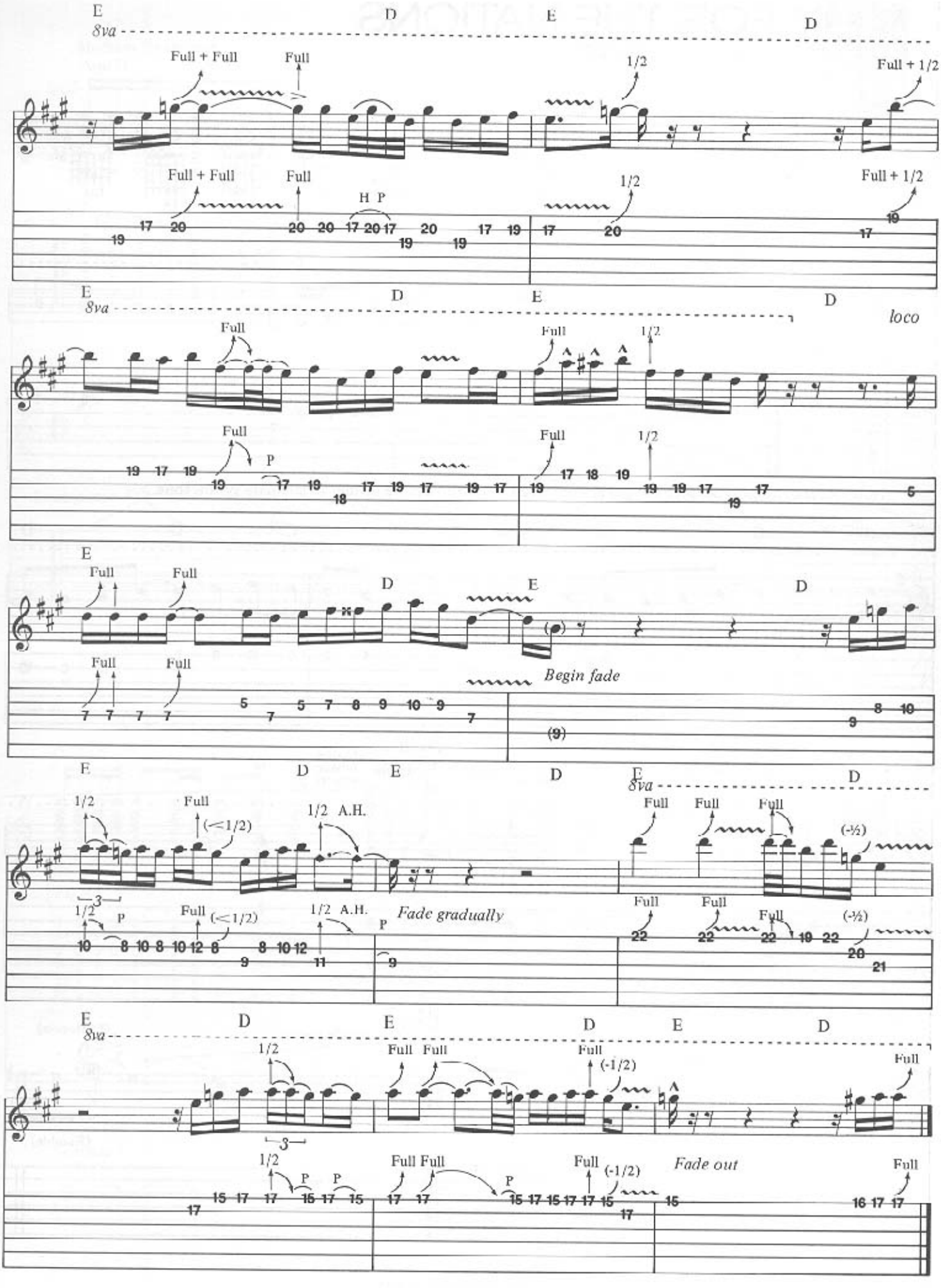
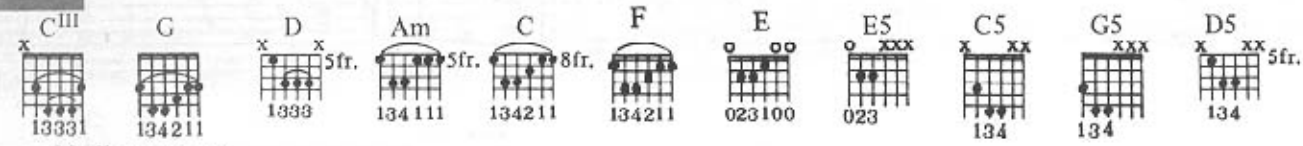


Fig A
E
D
E
D
8va
1/2
Full + 1/2
P
Sl.
Full

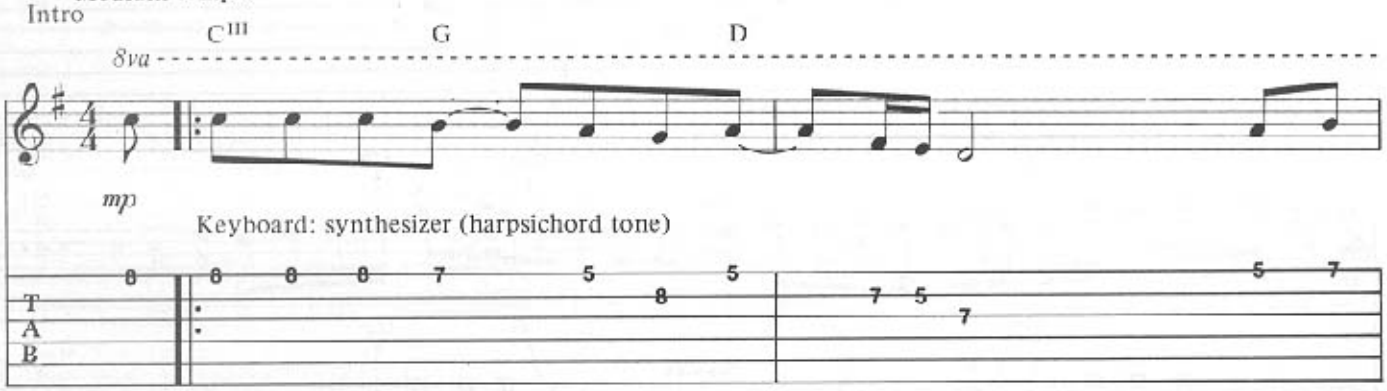

E
D
E
D
8va
Full + Full
Full
1/2
Full + 1/2
H P
loco
Begin fade
1/2
Full
(<1/2)
1/2 A.H.
P
Fade gradually
(-½)
3
Fade out

CRY FOR THE NATIONS

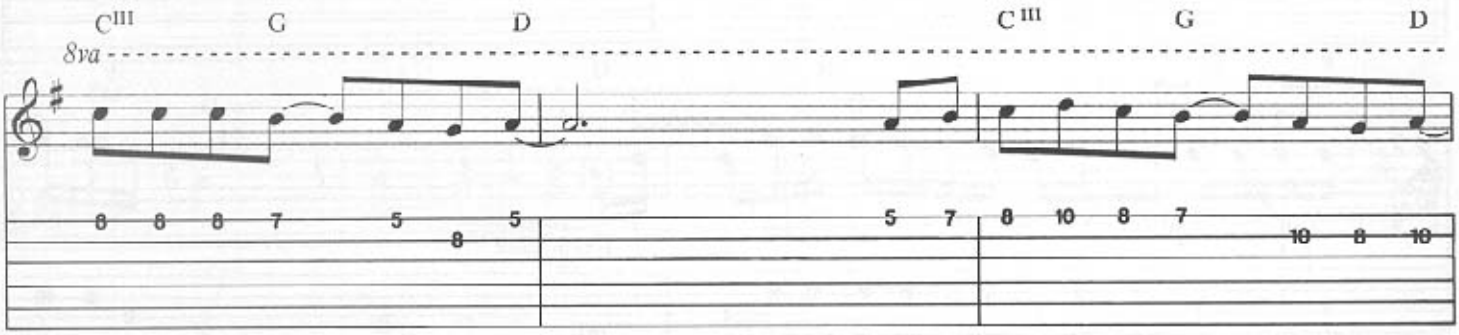
Words and Music by Michael Schenker and Gary Barden

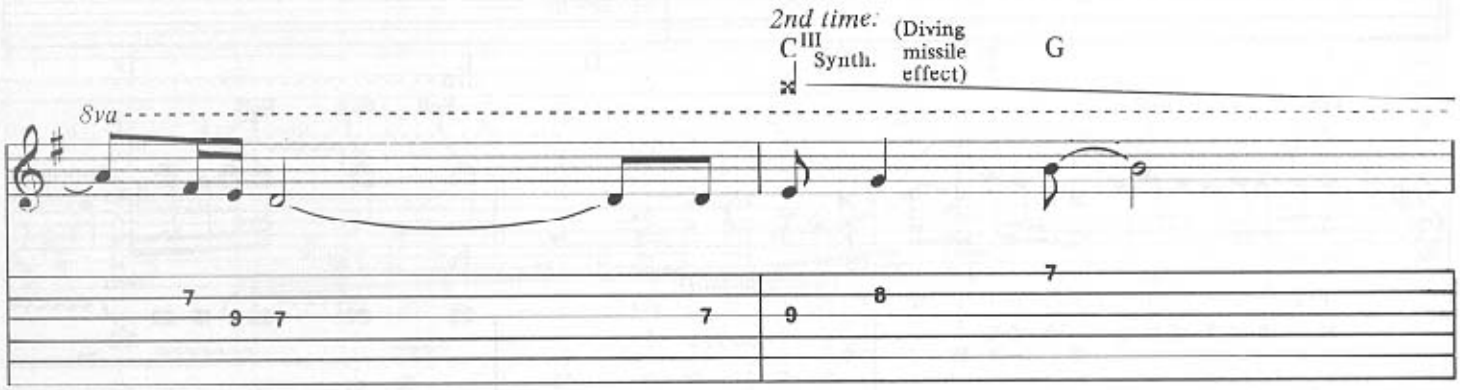


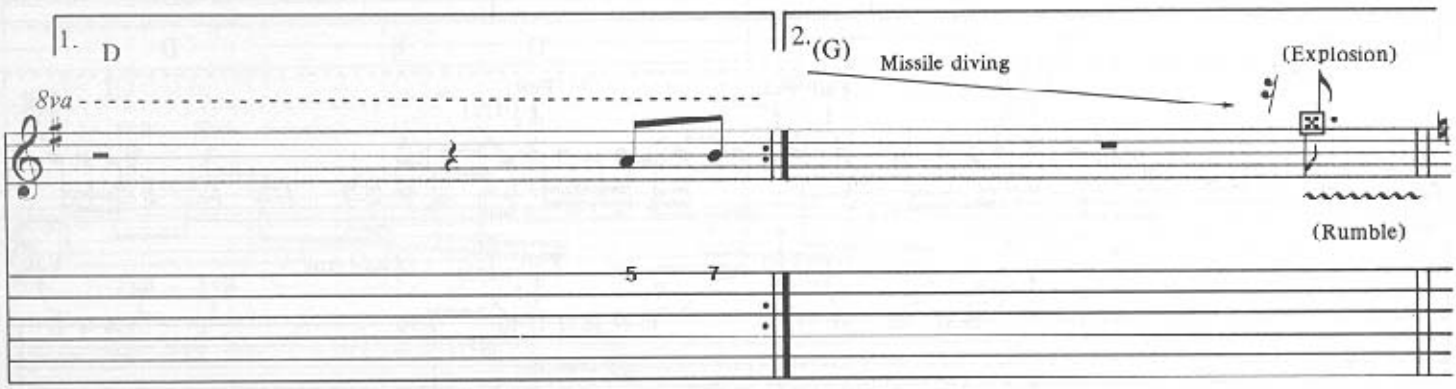
Intro



Note: Keyboard intro adapted for guitar—use clean tone with octave divider to simulate synth. tone.







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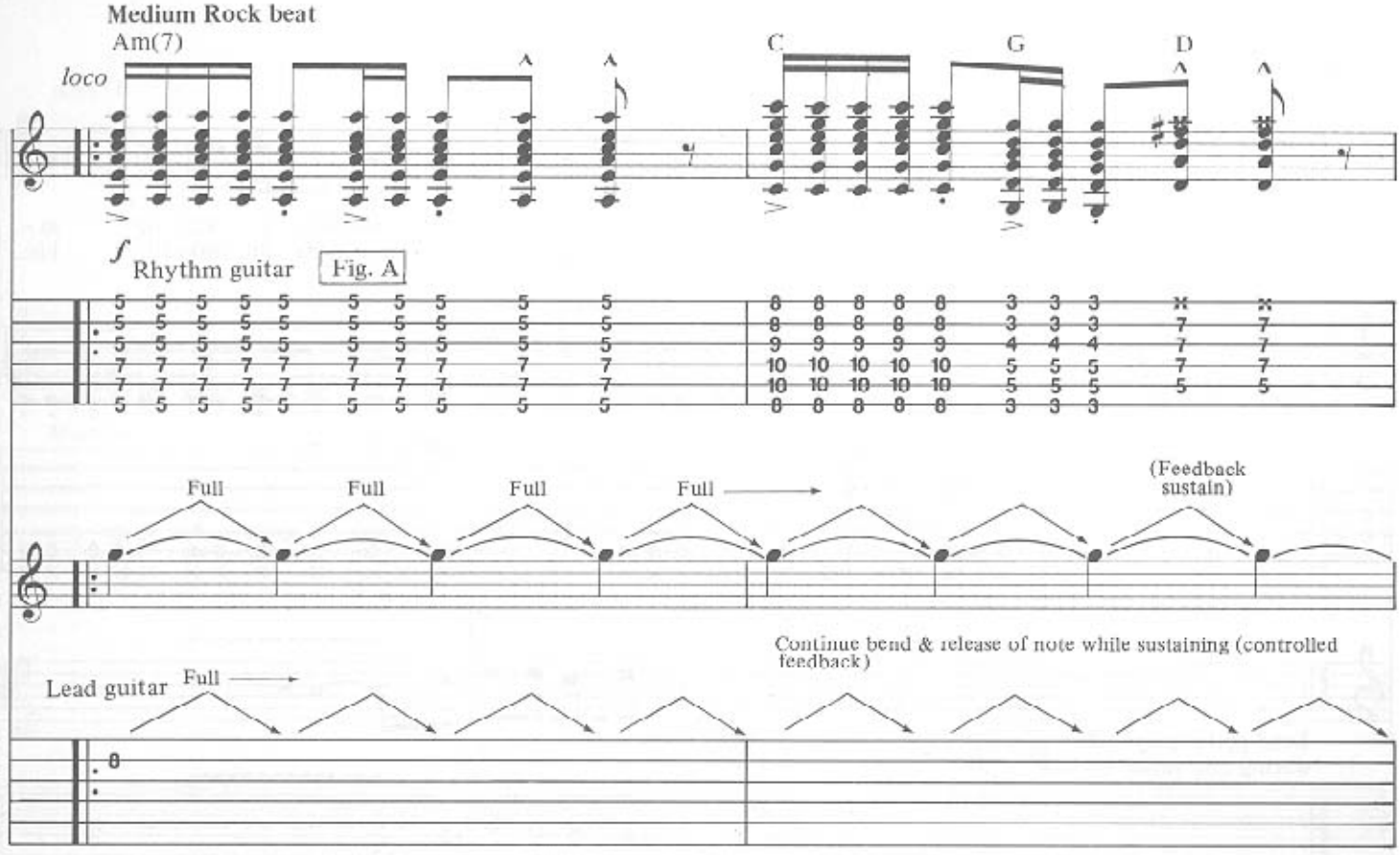
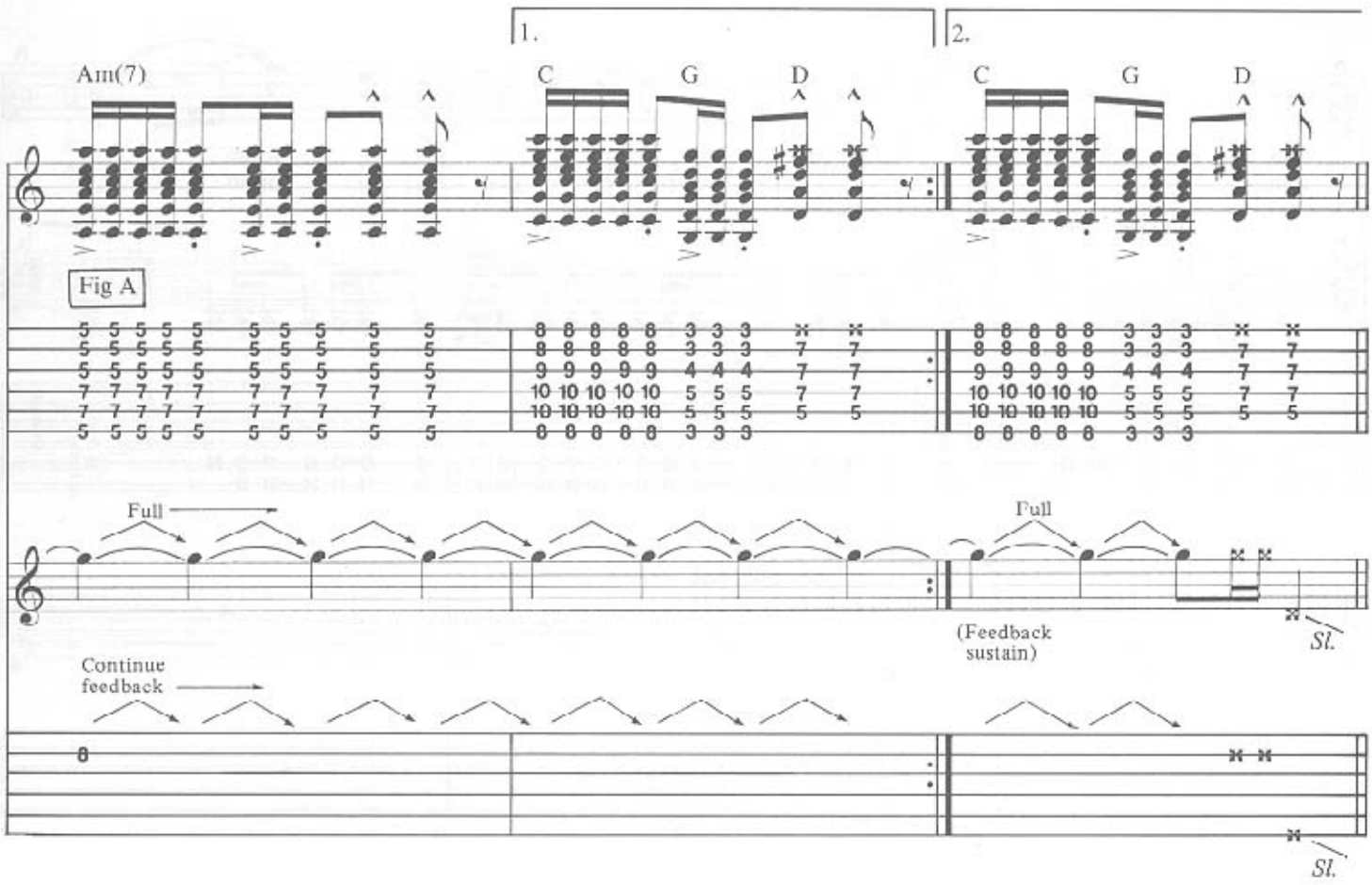
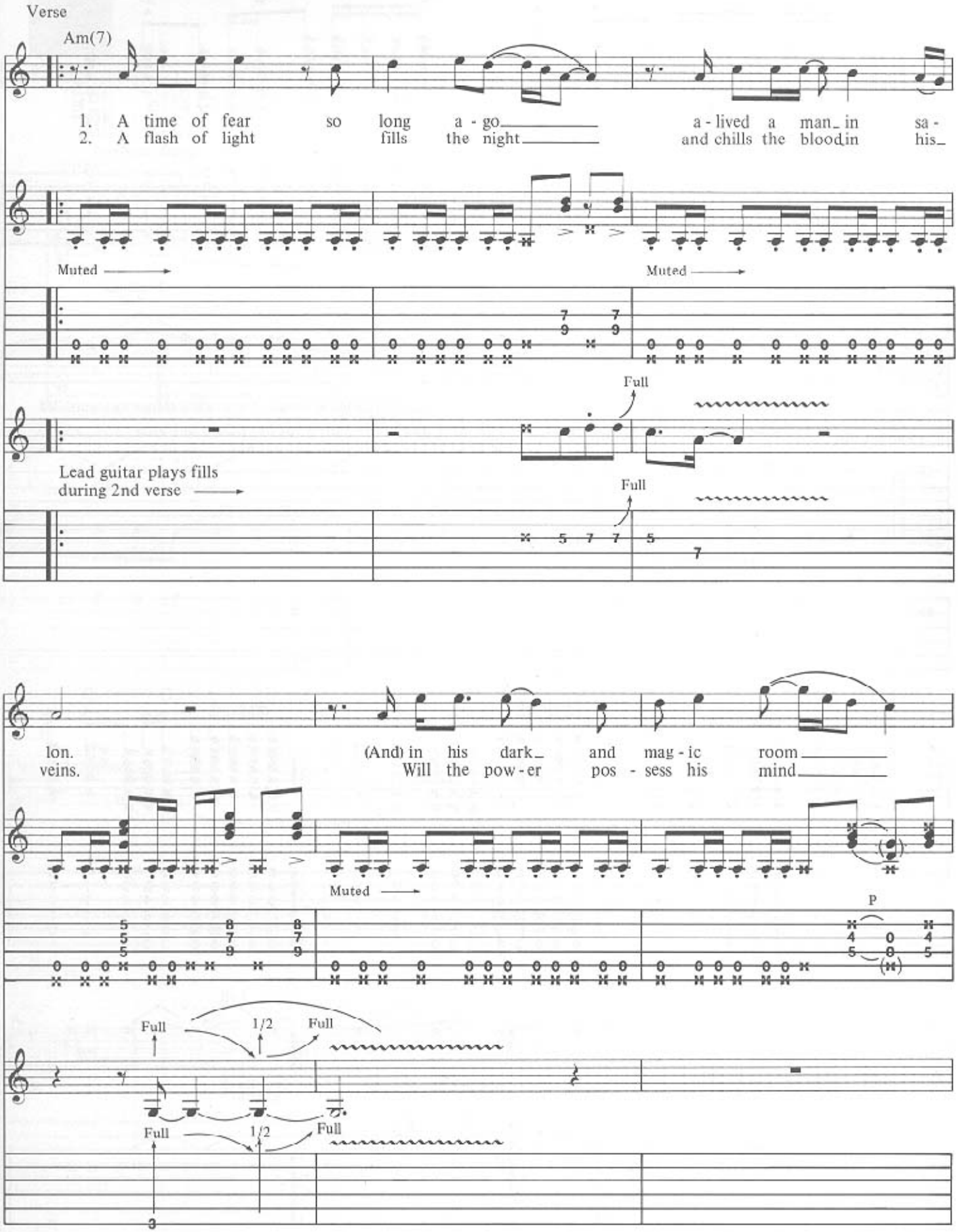
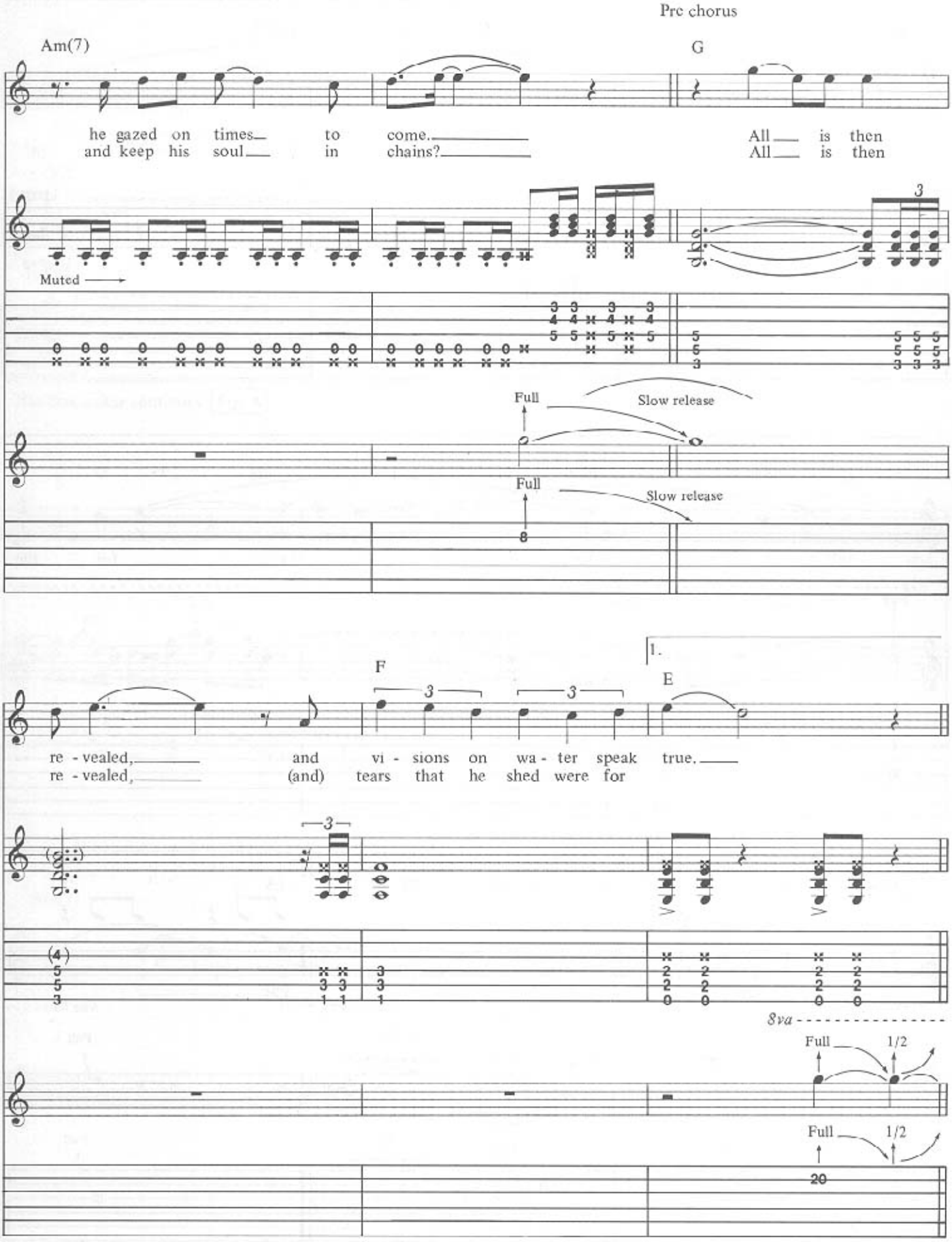
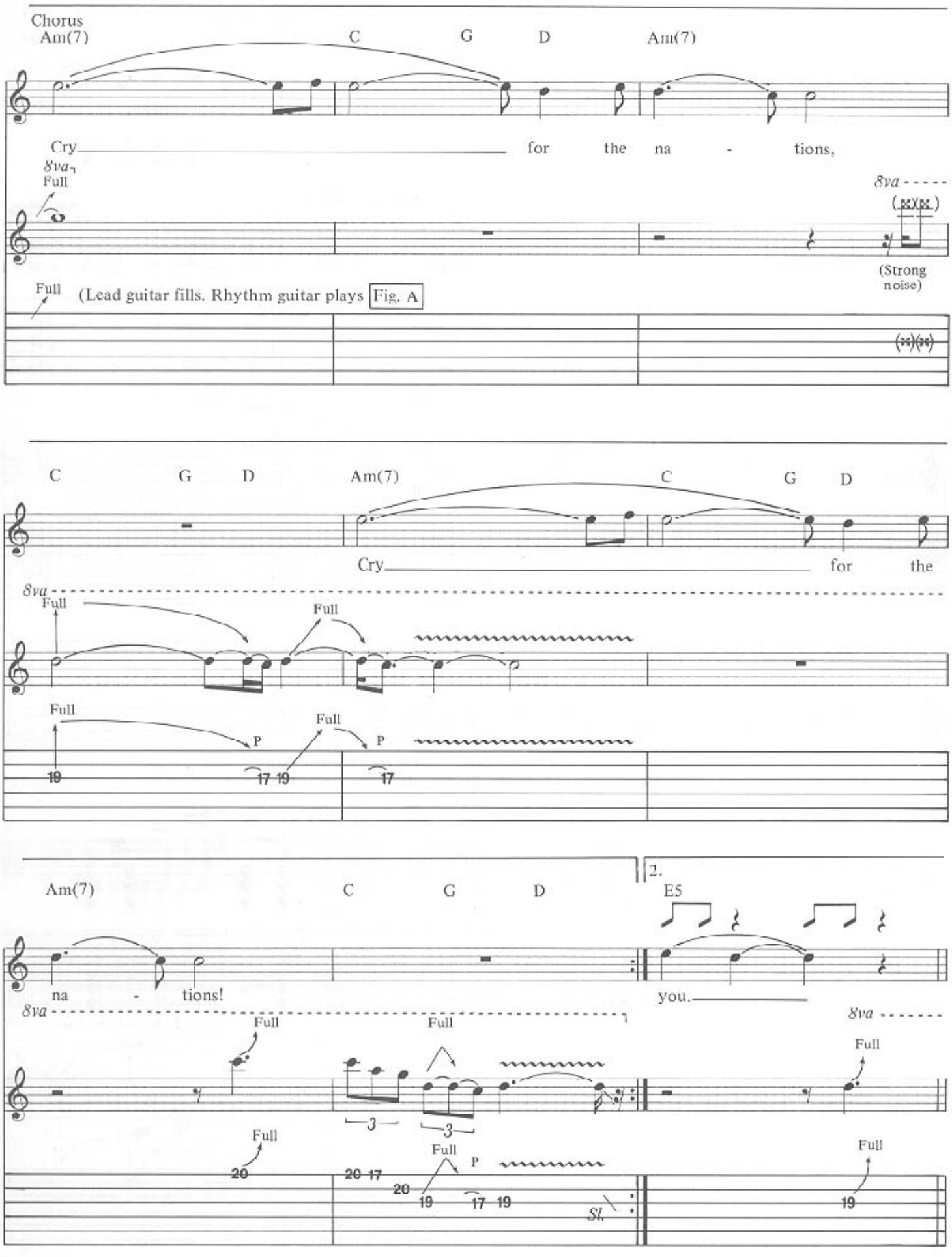

Medium Rock beat
Am(7)
C
G
D
loco
Rhythm guitar
Fig. A
Full
Full
Full
Full
(Feedback sustain)
Continue bend & release of note while sustaining (controlled feedback)
Lead guitar
Full

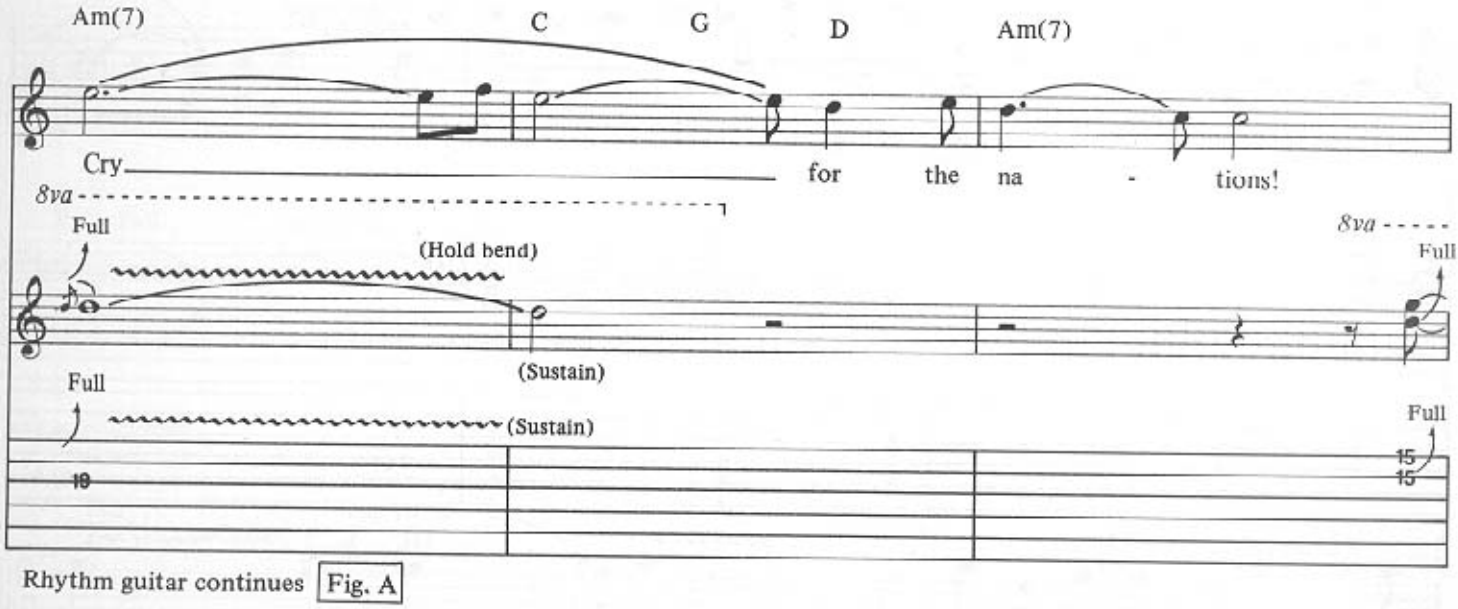

1.
2.
Am(7)
C
G
D
C
G
D
Fig A
Full
Full
(Feedback sustain)
Sl.
Continue feedback
Sl.


Verse
Am(7)
1. A time of fear so long a - go a - lived a man in sa -
2. A flash of light fills the night and chills the blood in his
Muted
Muted
Full
Lead guitar plays fills
during 2nd verse
Full
lon.
veins.
(And) in his dark and mag - ic room
Will the pow - er pos - sess his mind
Muted
P
Full
1/2
Full
Full
1/2
Full

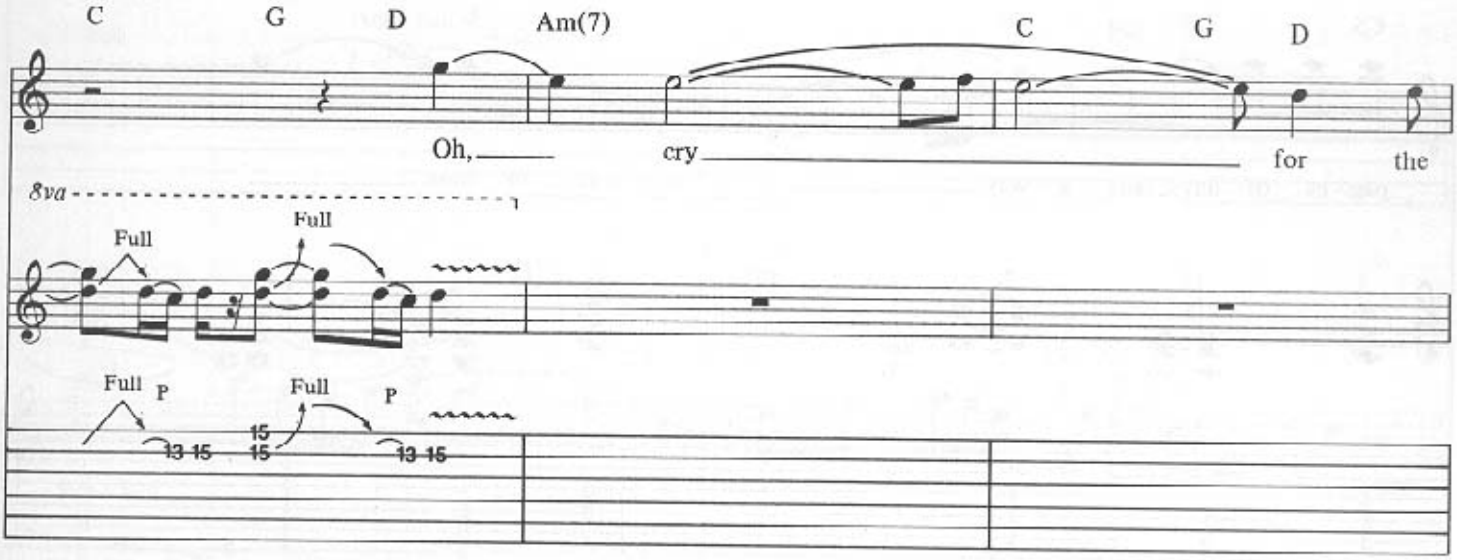

Pre chorus
Am(7)
G
he gazed on times to come. All is then
and keep his soul in chains? All is then
Muted
Full
Slow release
Full
Slow release
1.
F
E
re - vealed, and vi - sions on wa - ter speak true.
re - vealed, (and) tears that he shed were for
8va
Full
1/2
Full
1/2

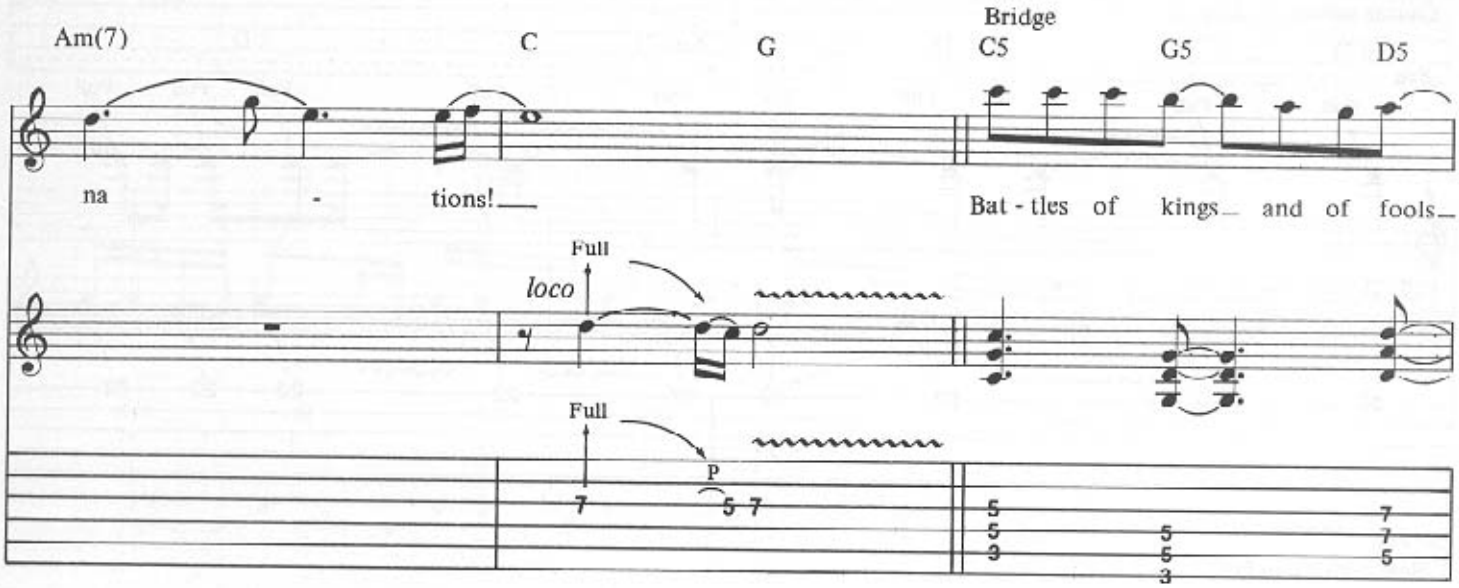

Chorus
Am(7)
C
G
D
Am(7)
Cry
for the na - tions,
8va
Full
8va
(Strong noise)
Full
(Lead guitar fills. Rhythm guitar plays Fig. A
C
G
D
Am(7)
C
G
D
Cry
for the
8va
Full
Full
Full
P
Full
P
19
17 19
17
Am(7)
C
G
D
2.
E5
na - tions!
you.
8va
8va
Full
Full
Full
Full
Full
P
Full
20
20 17
20
19
17 19
19
Sl.

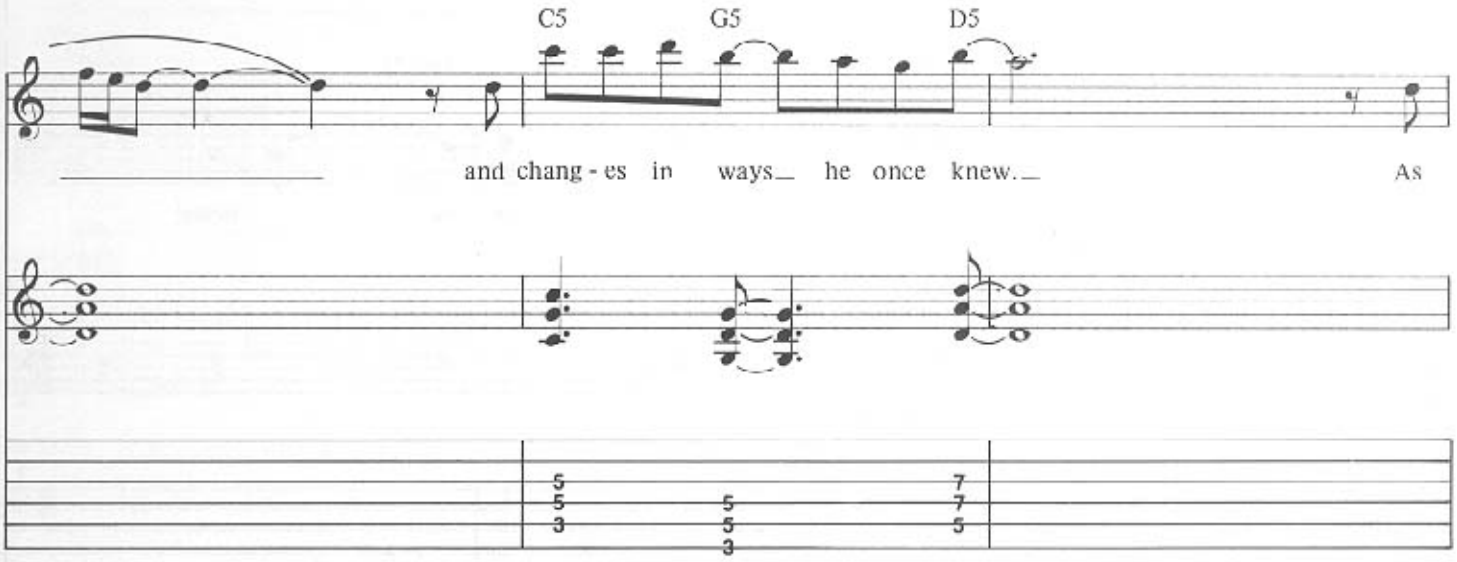
Chorus No. 2

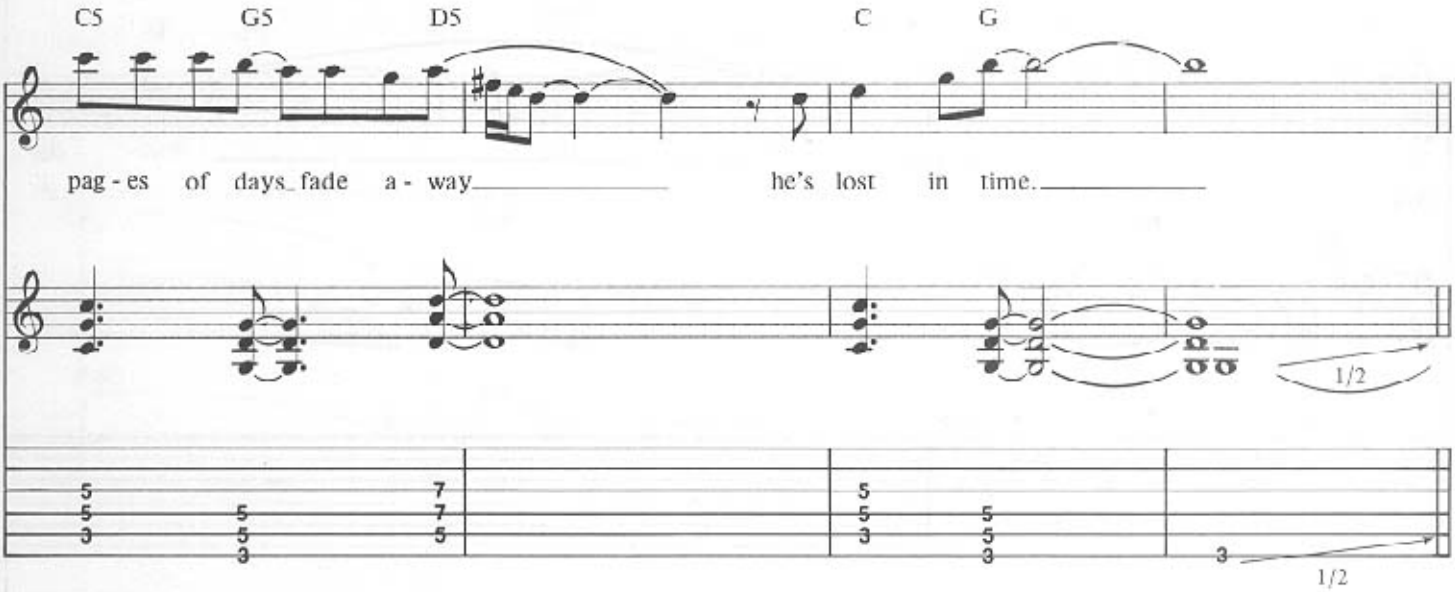


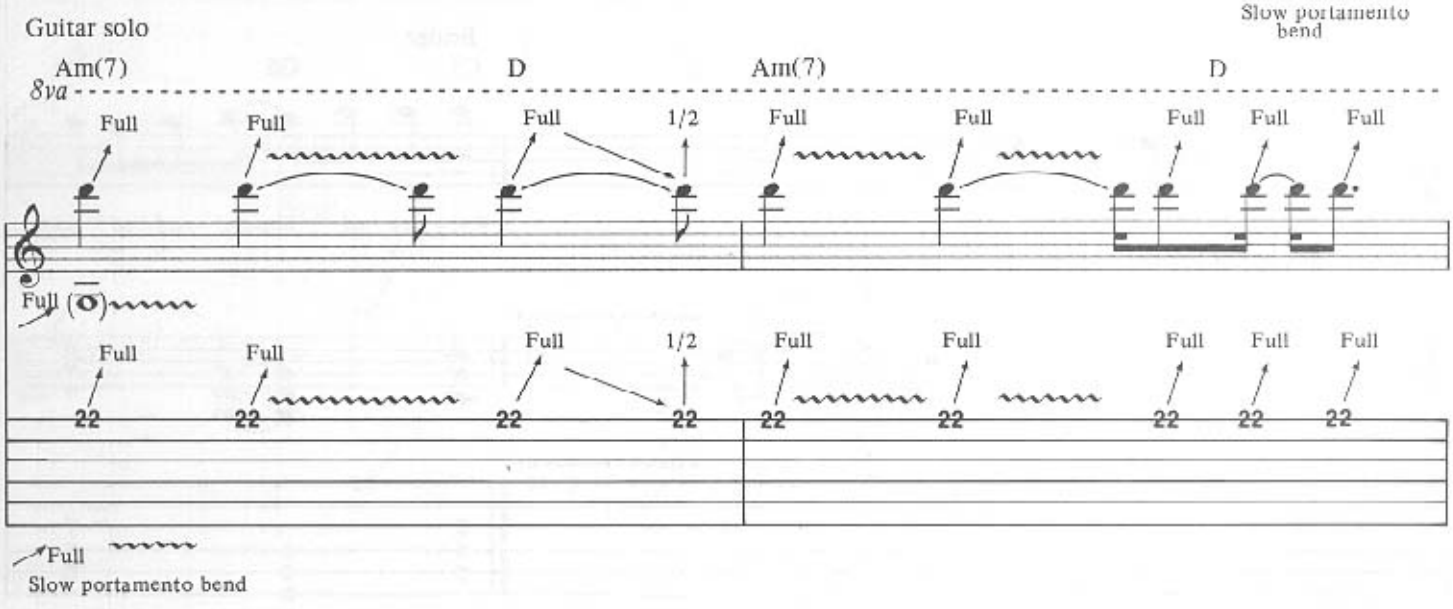
Rhythm guitar continues Fig. A



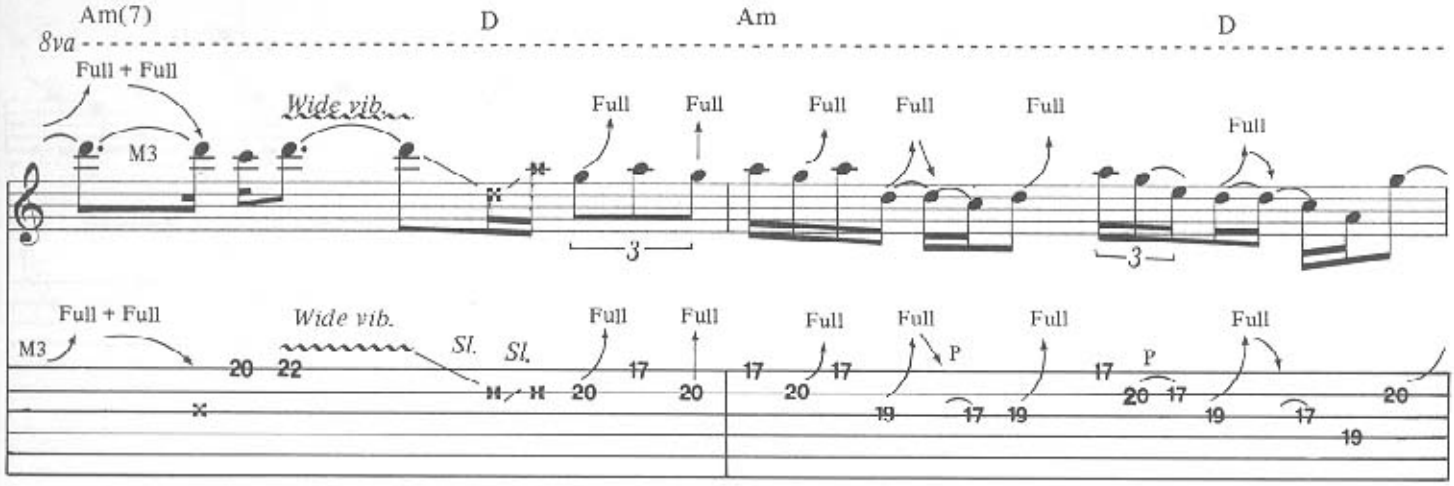




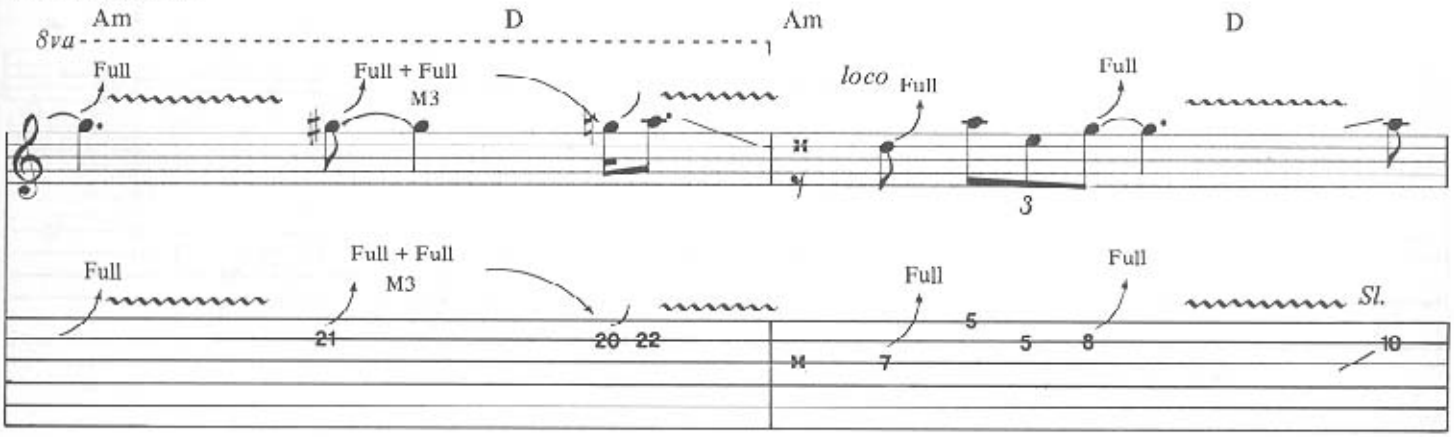


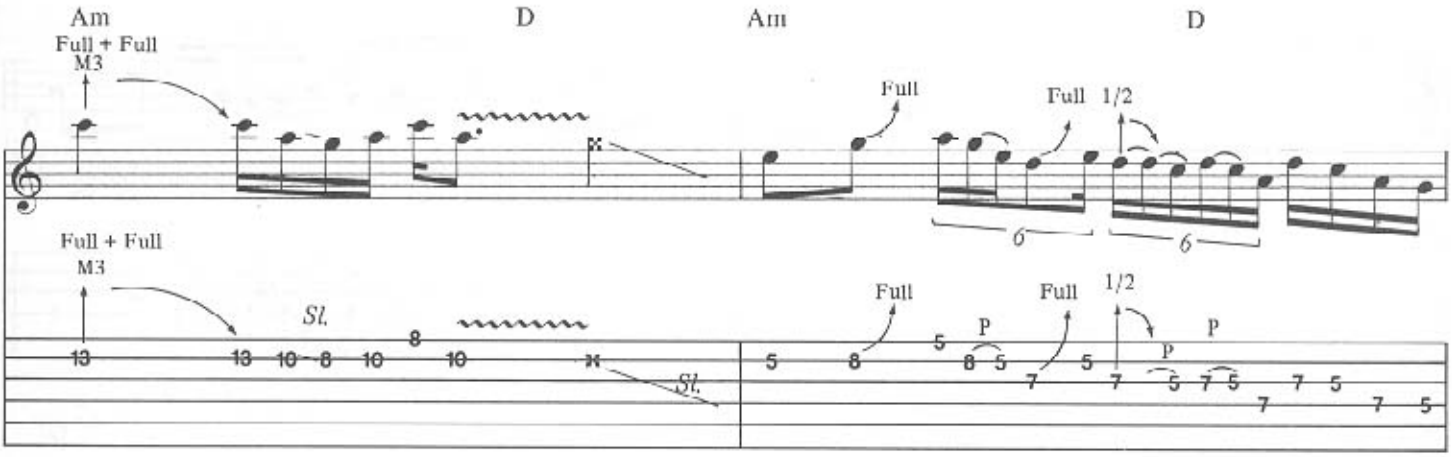


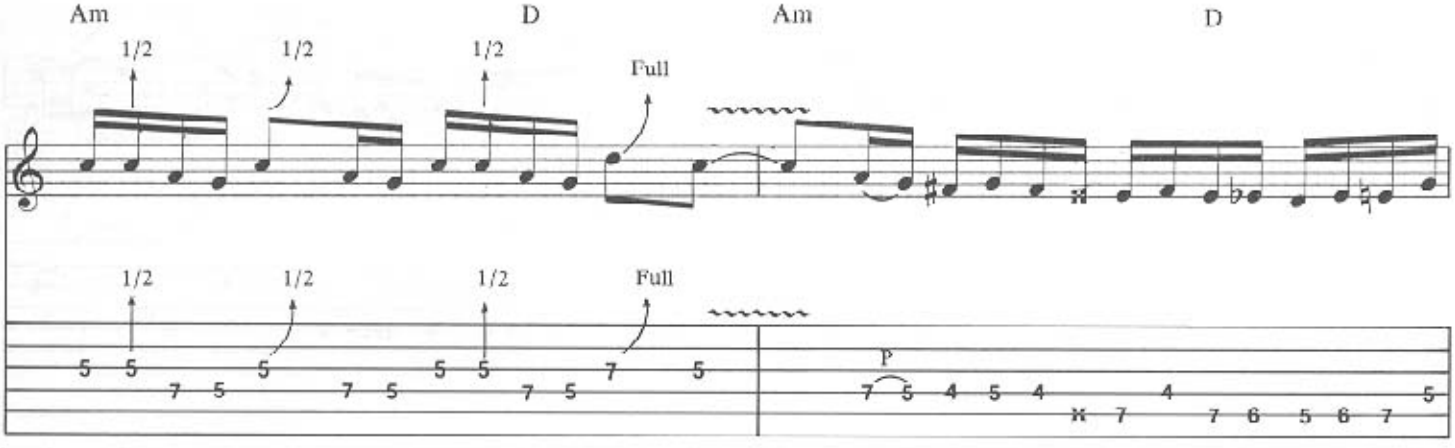
Full
Slow portamento bend

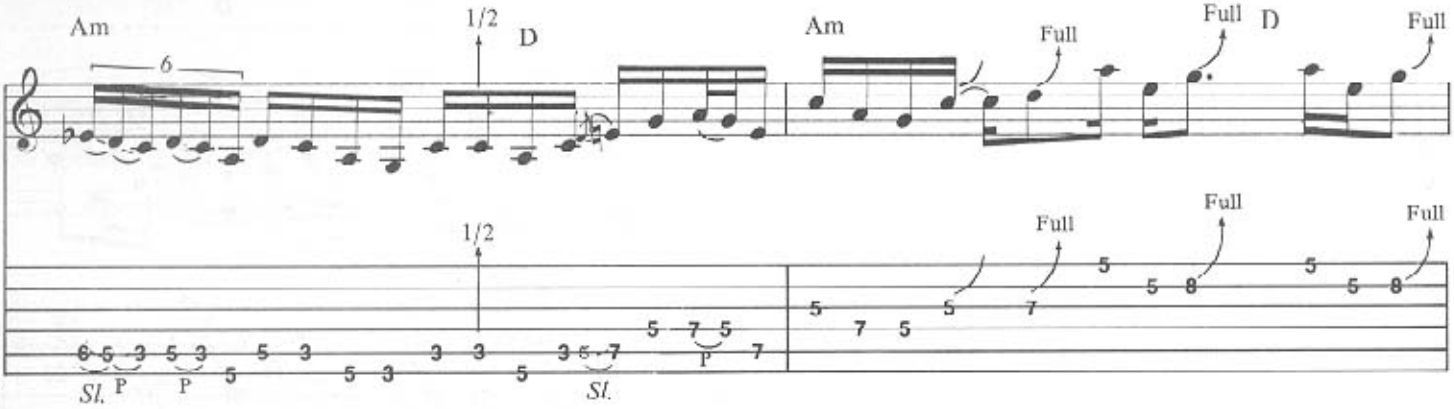


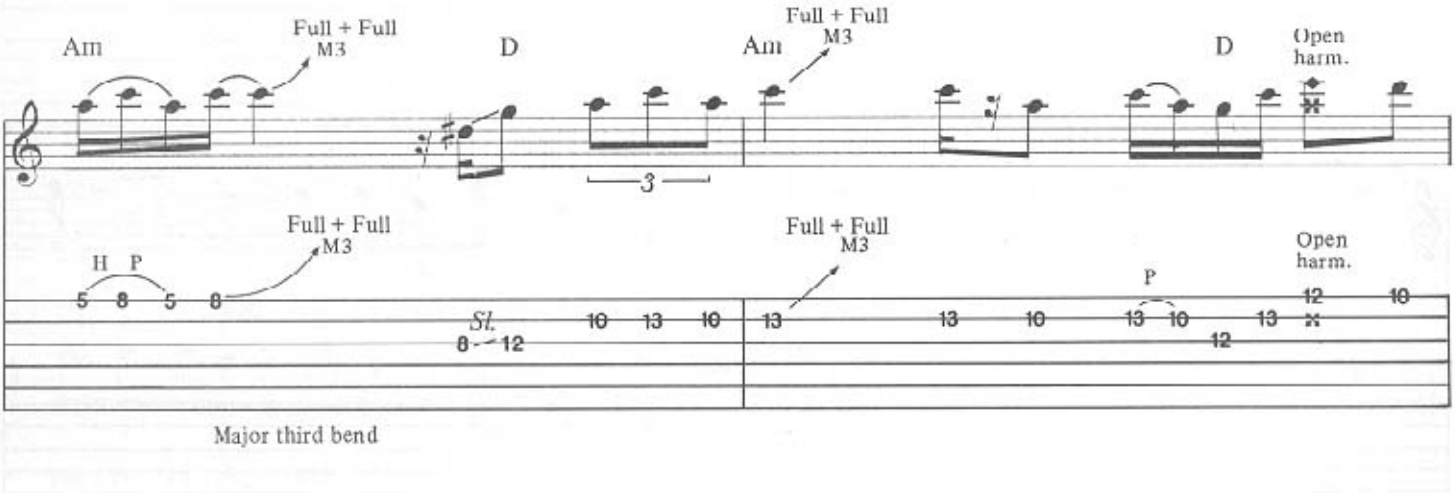
Bend to Major third



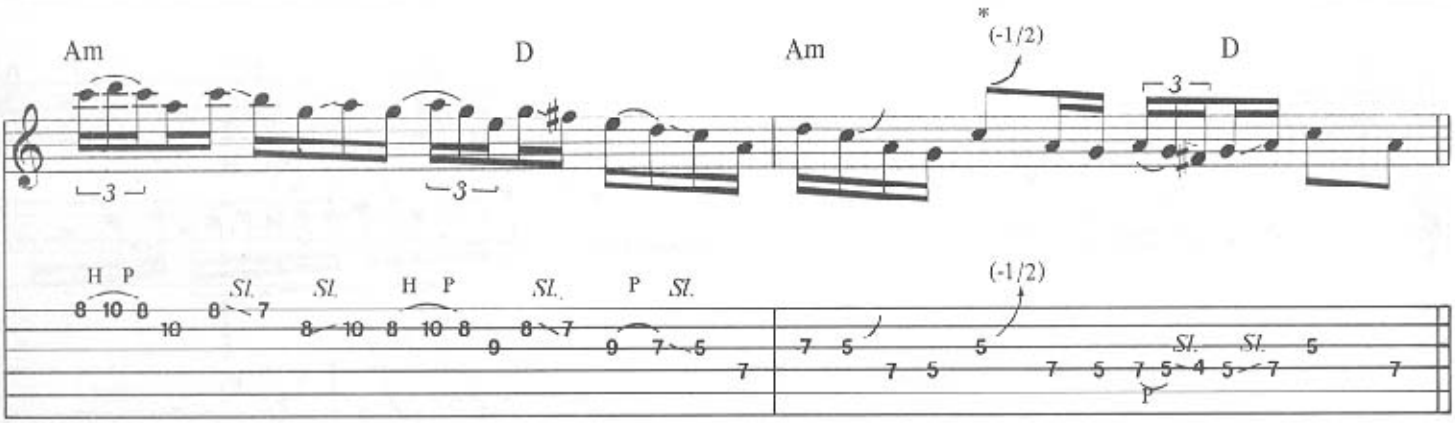


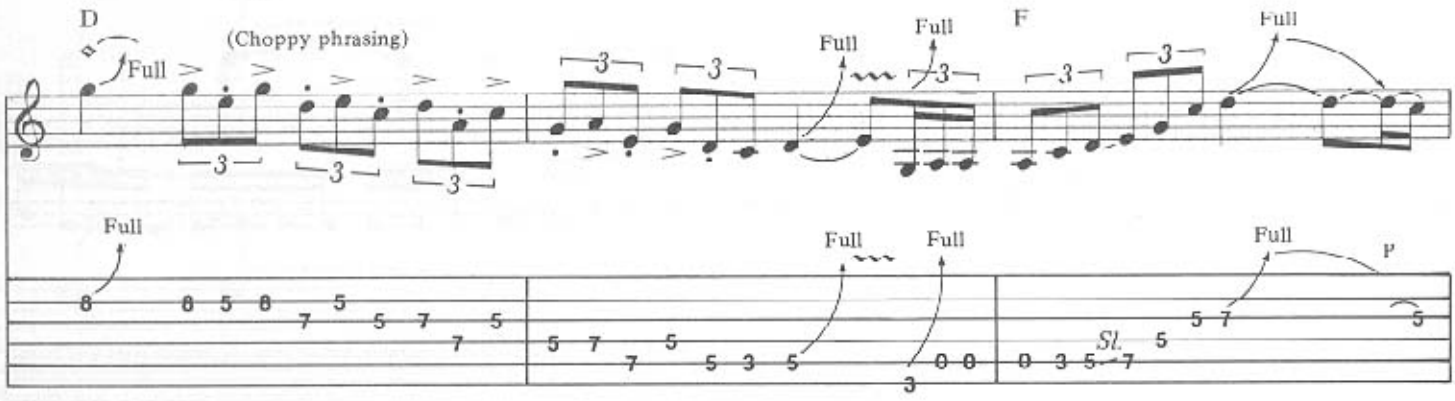




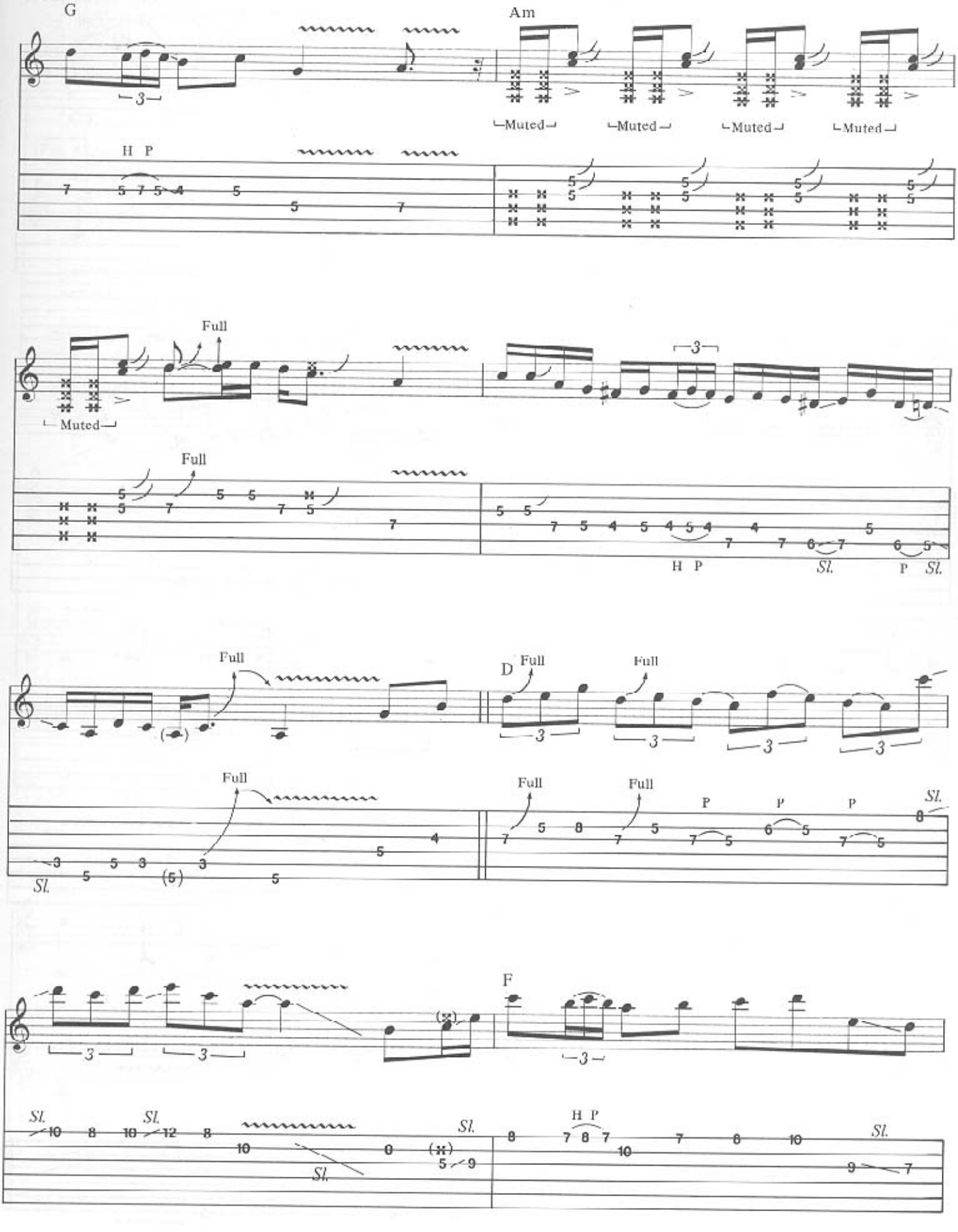


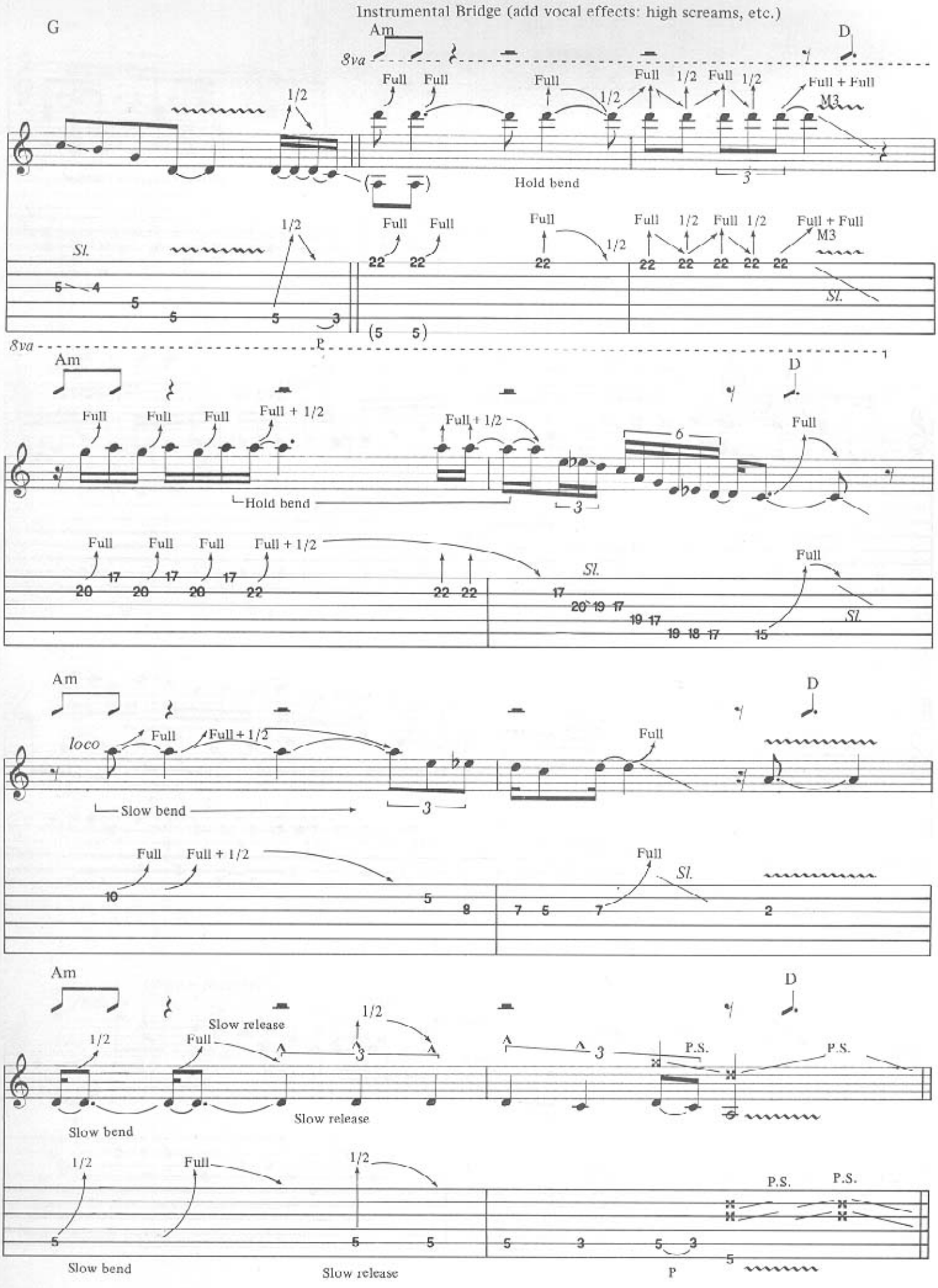
Major third bend



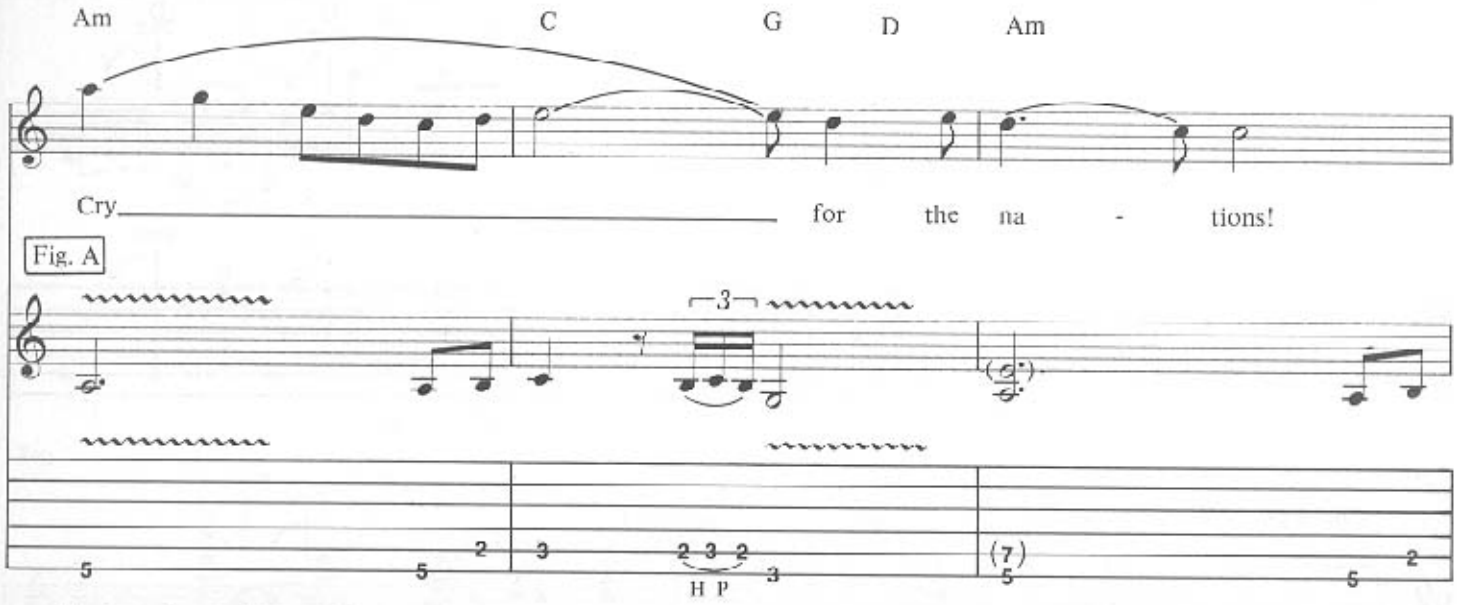


* Note: Slightly less than a semitone bend.

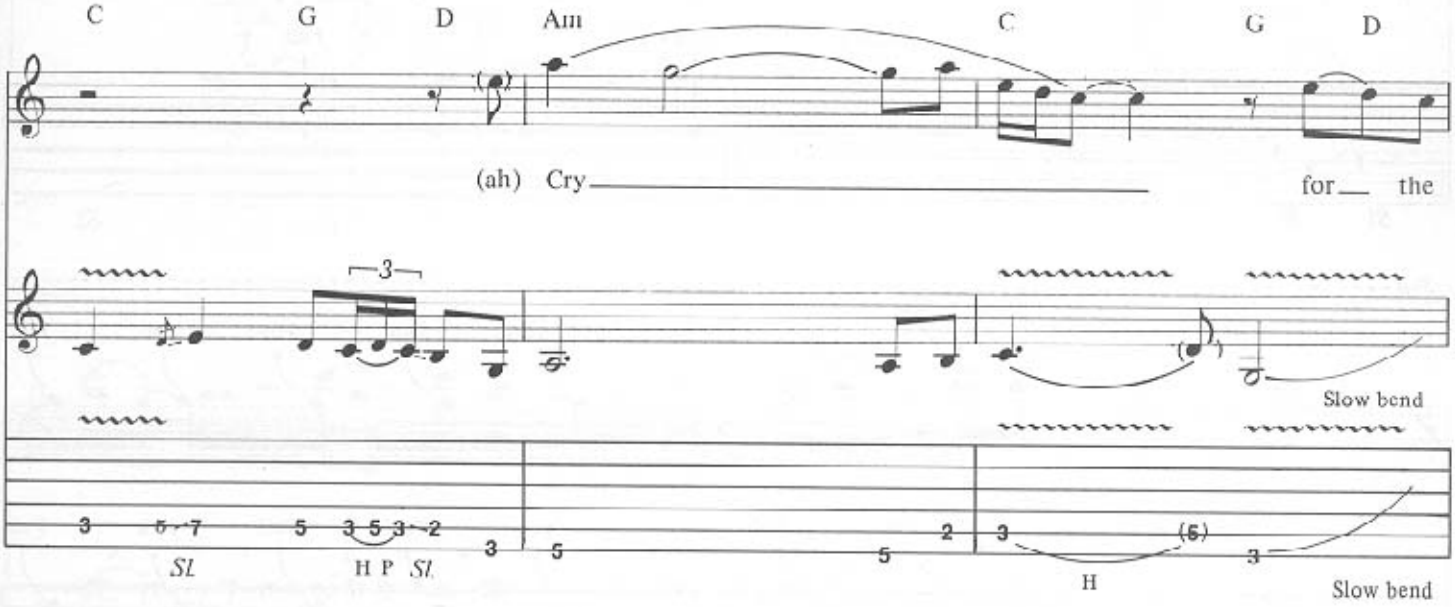

G
Am
Muted
Muted
Muted
Muted
H P
Full
Muted
Full
H P
Sl.
P
Sl.
Full
D
Full
Full
Full
Full
Full
P
P
P
Sl.
Sl.
F
Sl.
Sl.
Sl.
Sl.
H P
Sl.

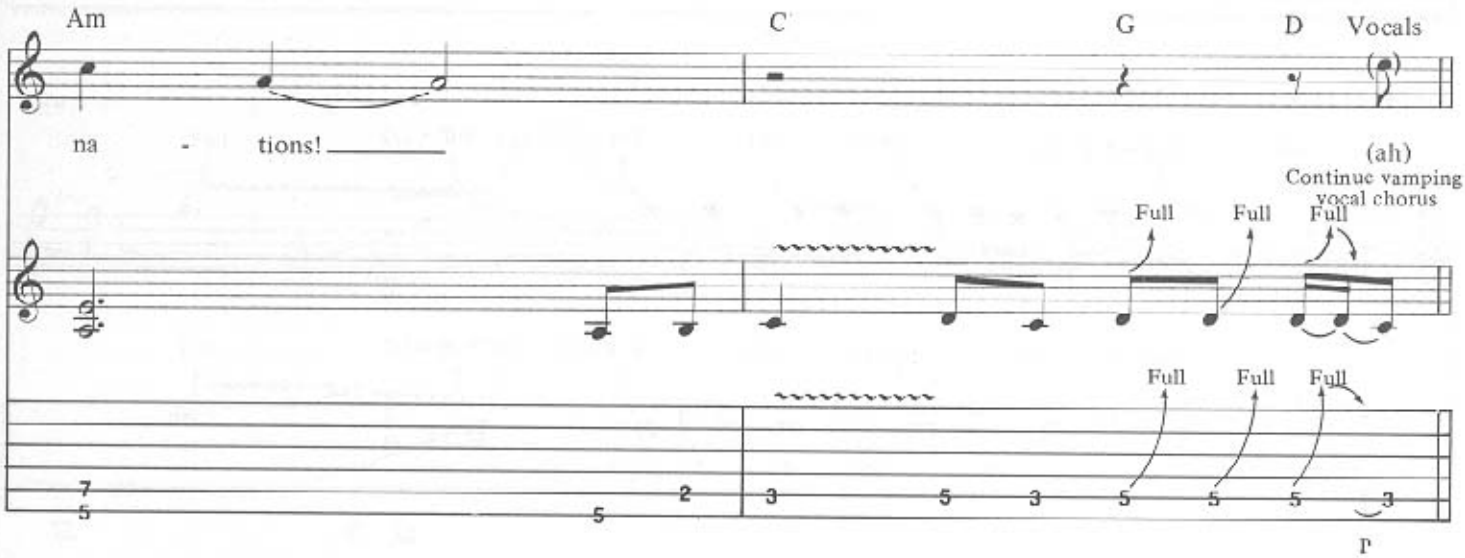

Instrumental Bridge (add vocal effects: high screams, etc.)
G
Am
D
8va
Full
Full + Full
M3
Hold bend
Sl.
Full + 1/2
loco
Slow bend
Slow release
P.S.
P

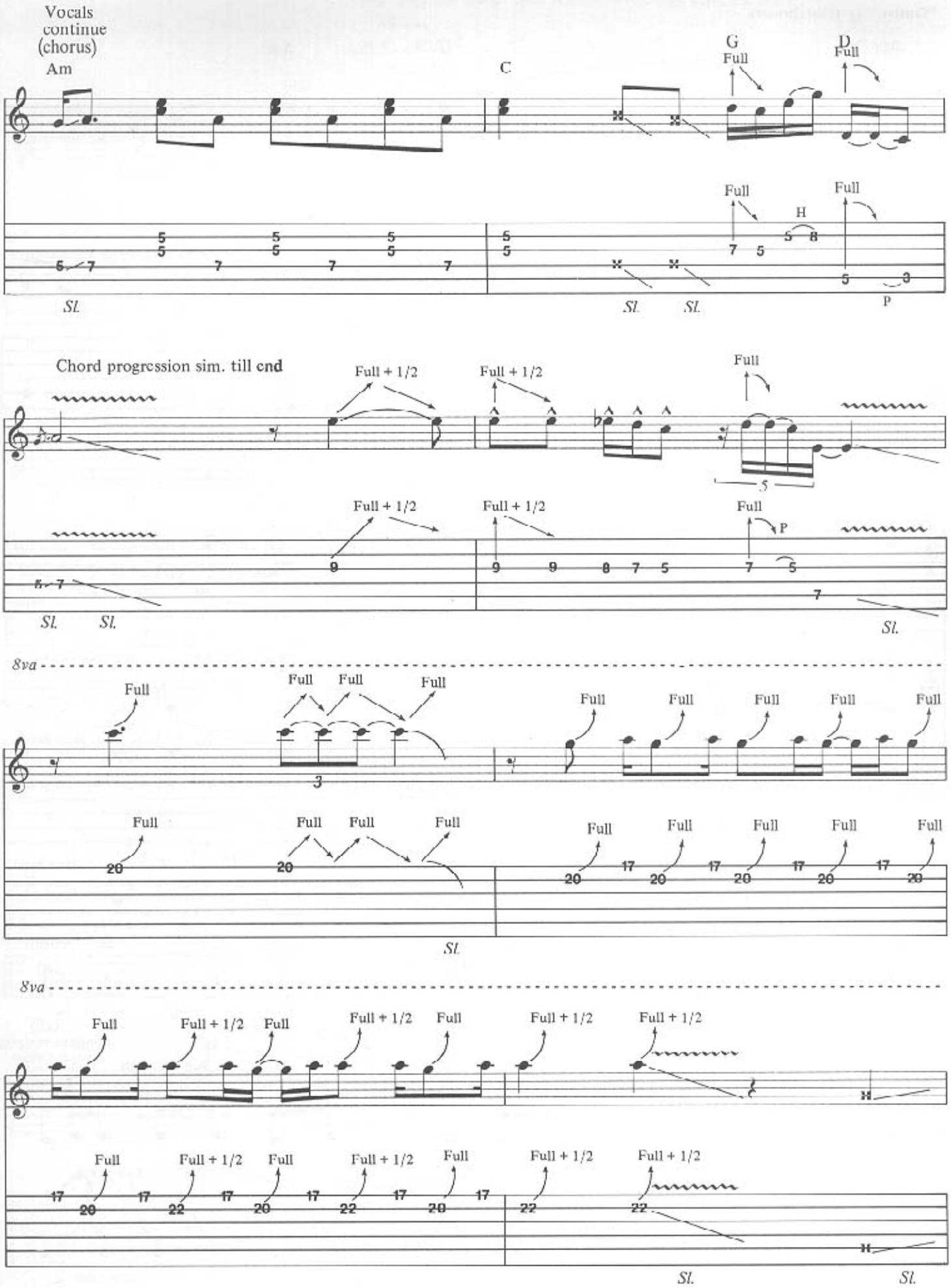
"Outro" (Outchorus)

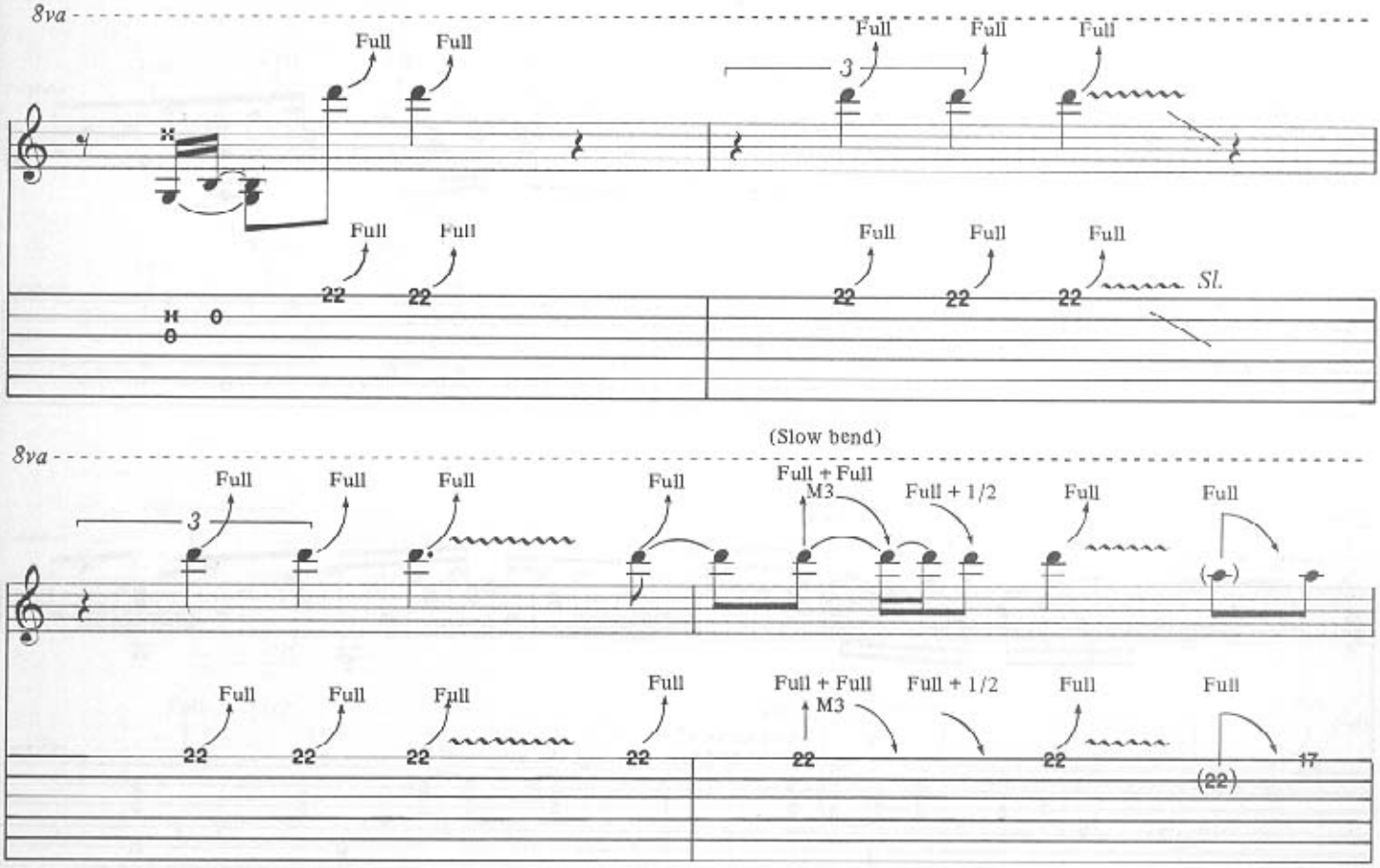


(Guitar solo continues behind vocal reprise)

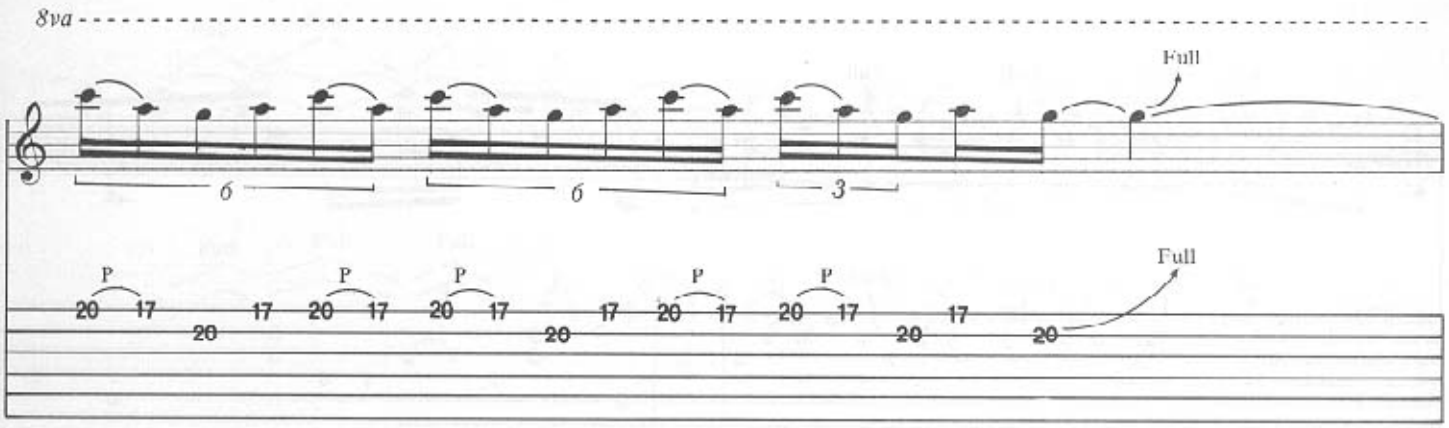


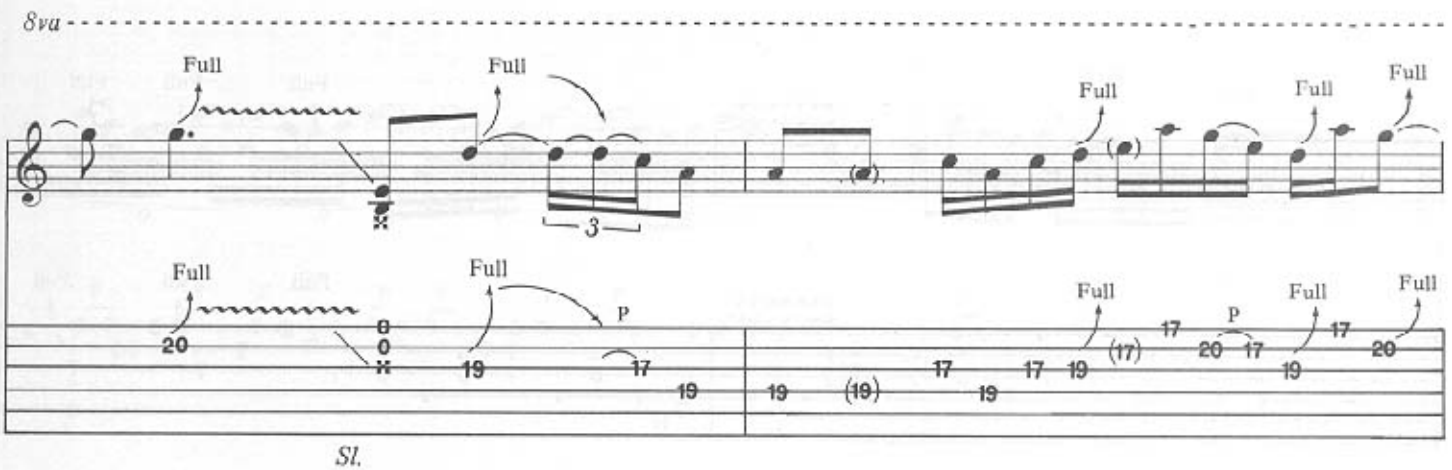


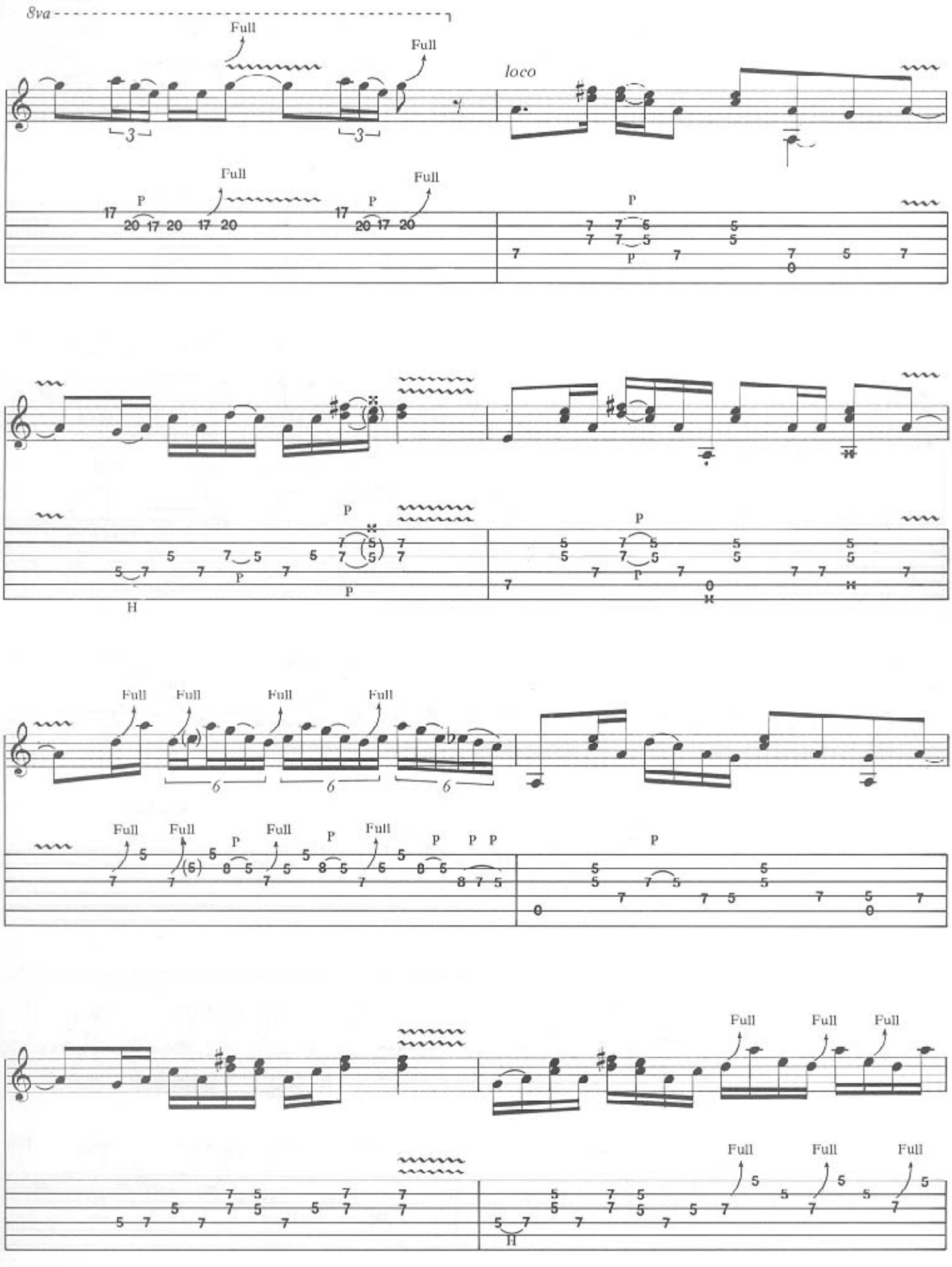

Vocals
continue
(chorus)
Am
C
G
Full
D
Full
Full
Full
H
Sl.
Sl.
Sl.
P
Chord progression sim. till end
Full + 1/2
Full + 1/2
Full
Full + 1/2
Full + 1/2
Full
P
Sl.
Sl.
Sl.
8va
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Sl.
8va
Full
Full + 1/2
Full
Full + 1/2
Full
Full + 1/2
Full + 1/2
Full
Full + 1/2
Full
Full + 1/2
Full
Full + 1/2
Full
Full + 1/2
Full + 1/2
Sl.
Sl.

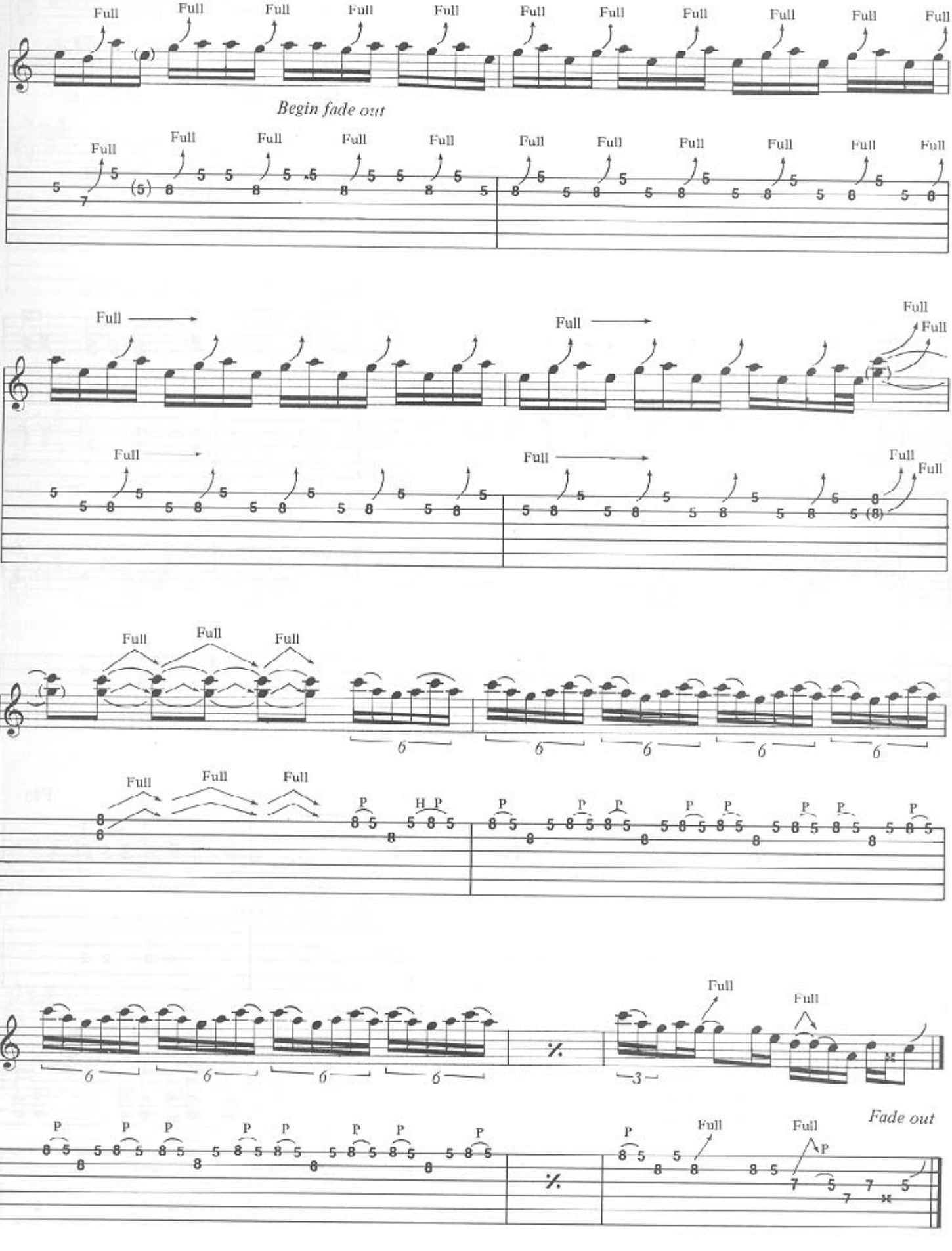

8va
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Sl.

8va
(Slow bend)
Full
Full
Full
Full
Full + Full
M3
Full + 1/2
Full
Full
Full
Full
Full
Full
Full + Full
M3
Full + 1/2
Full
Full


8va
Full
Full

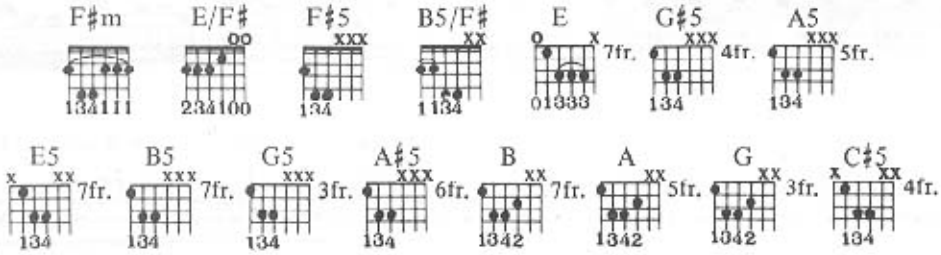

8va
Full
Full
Full
Full
Full
Full
Full
Full
Sl.


8va
Full
Full
loco
P
H


Full
Begin fade out
Fade out

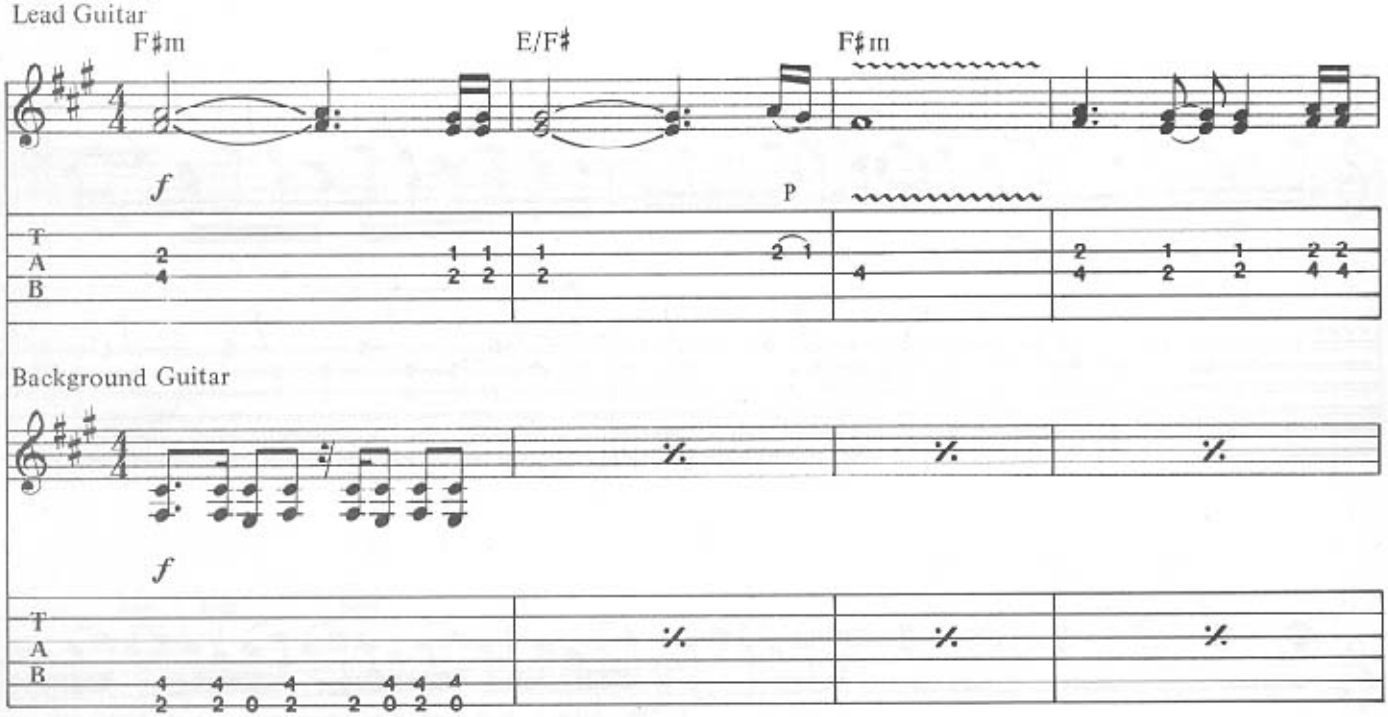
LIGHTS OUT

Words and Music by Michael Schenker, Phil Mogg, Andy Parker and Pete Way

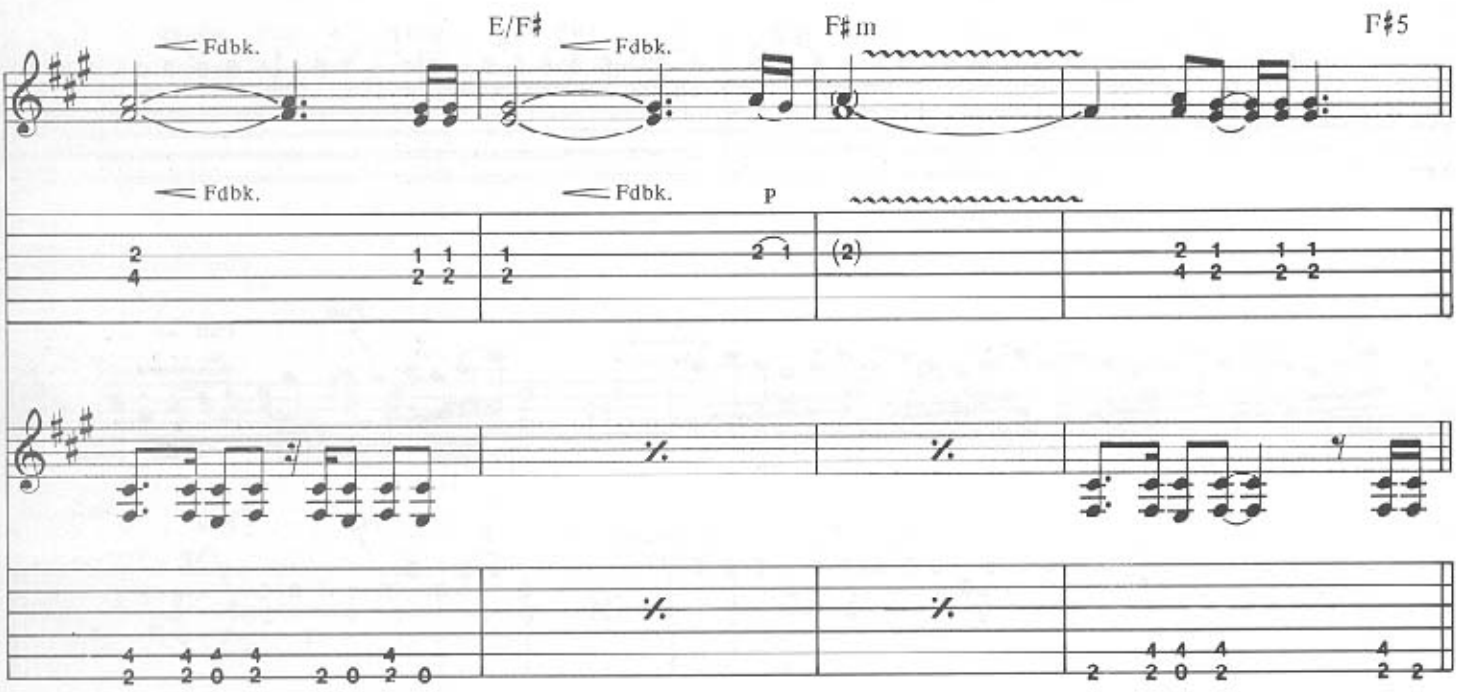


Intro **Medium Rock beat**

Lead Guitar



Background Guitar



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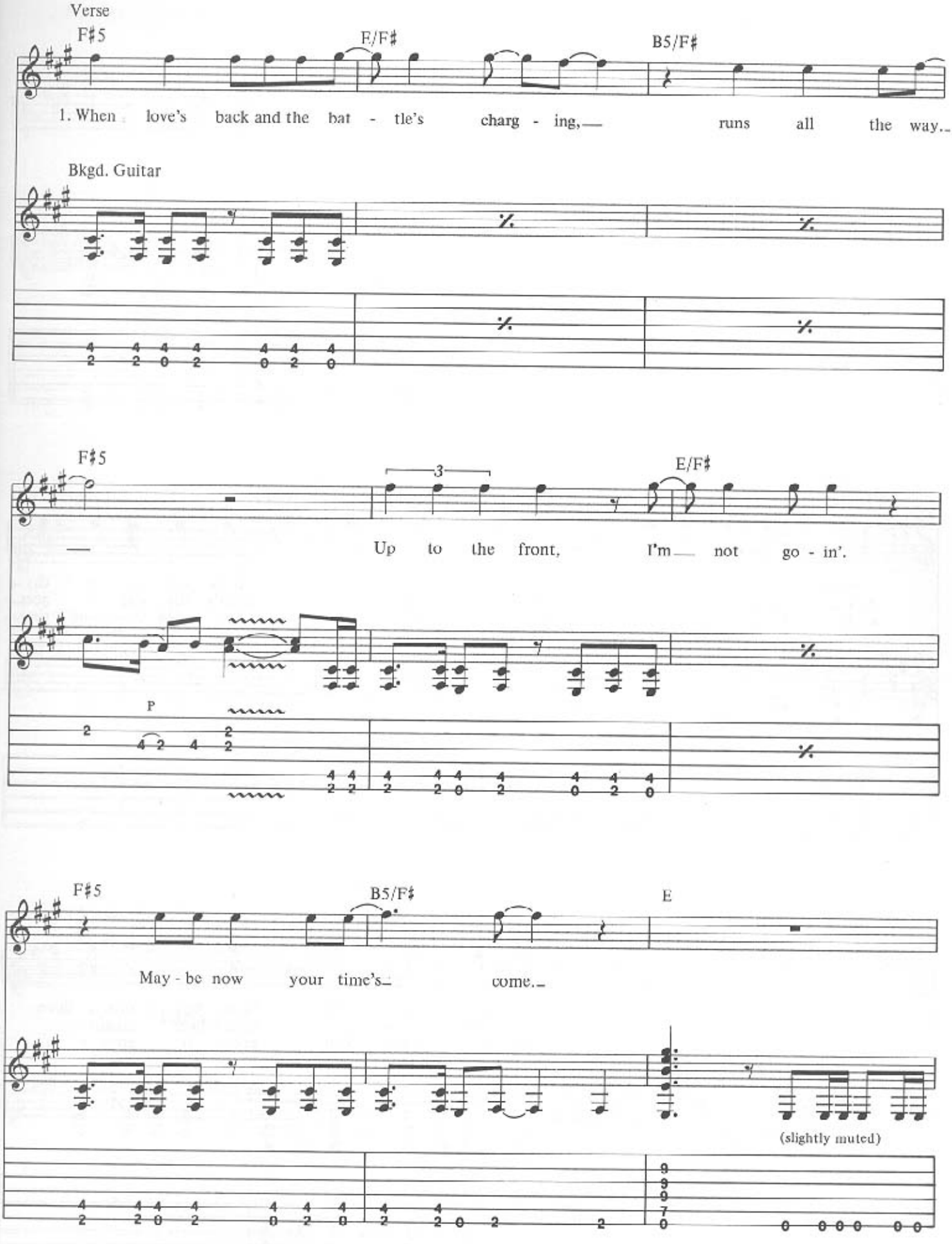
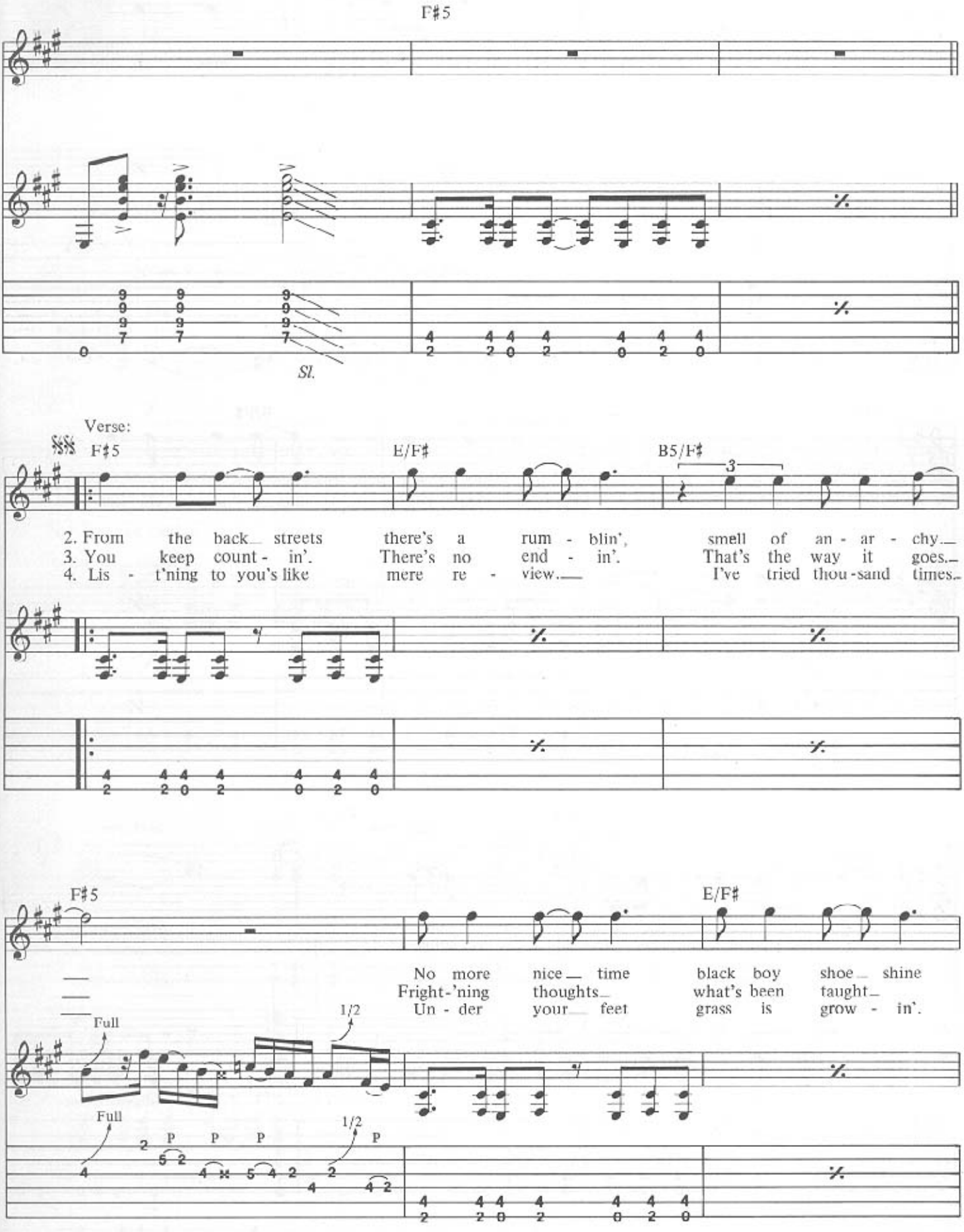
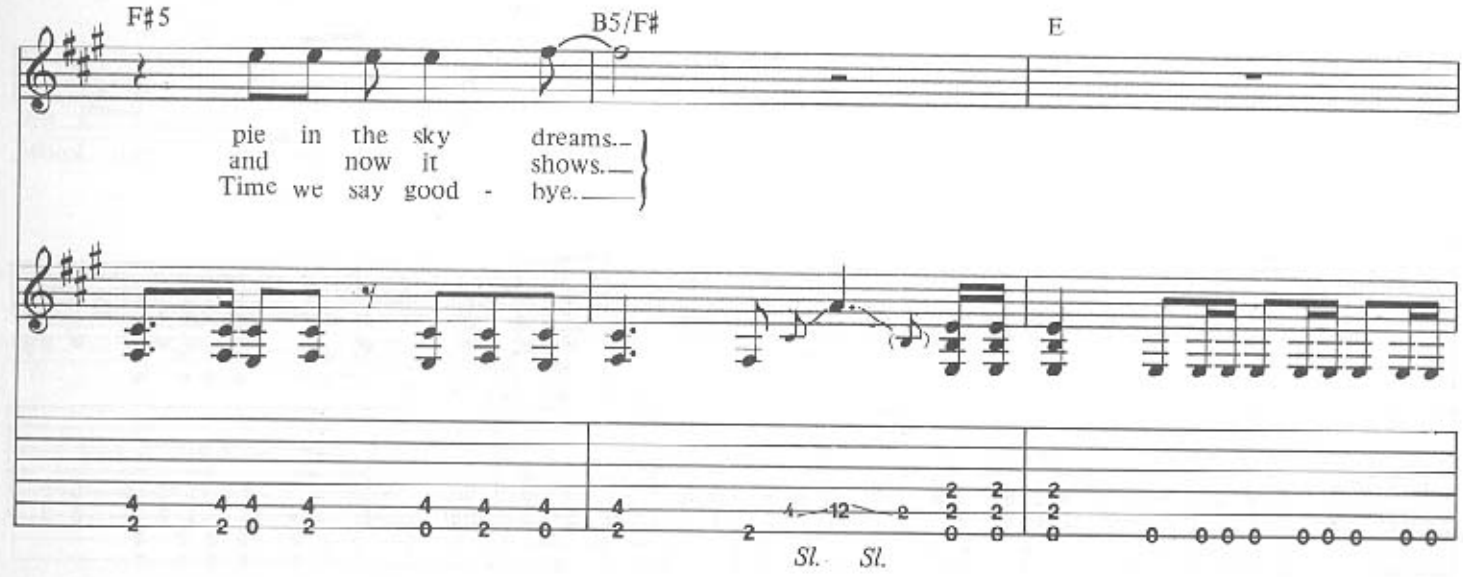
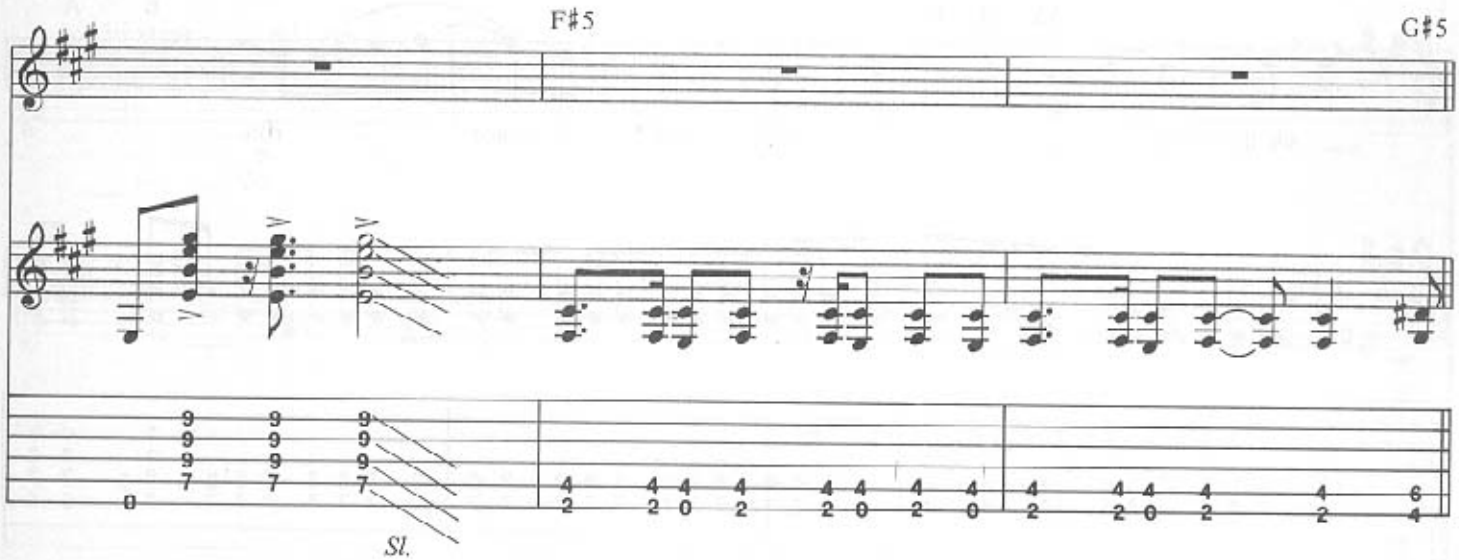
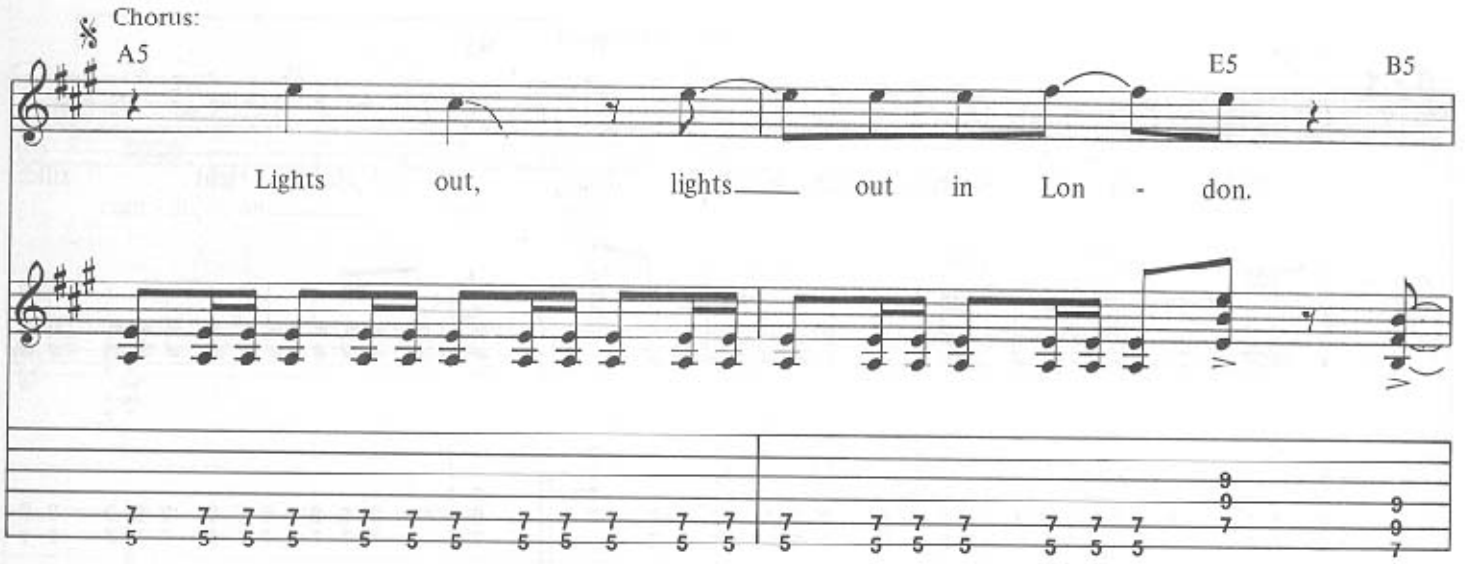
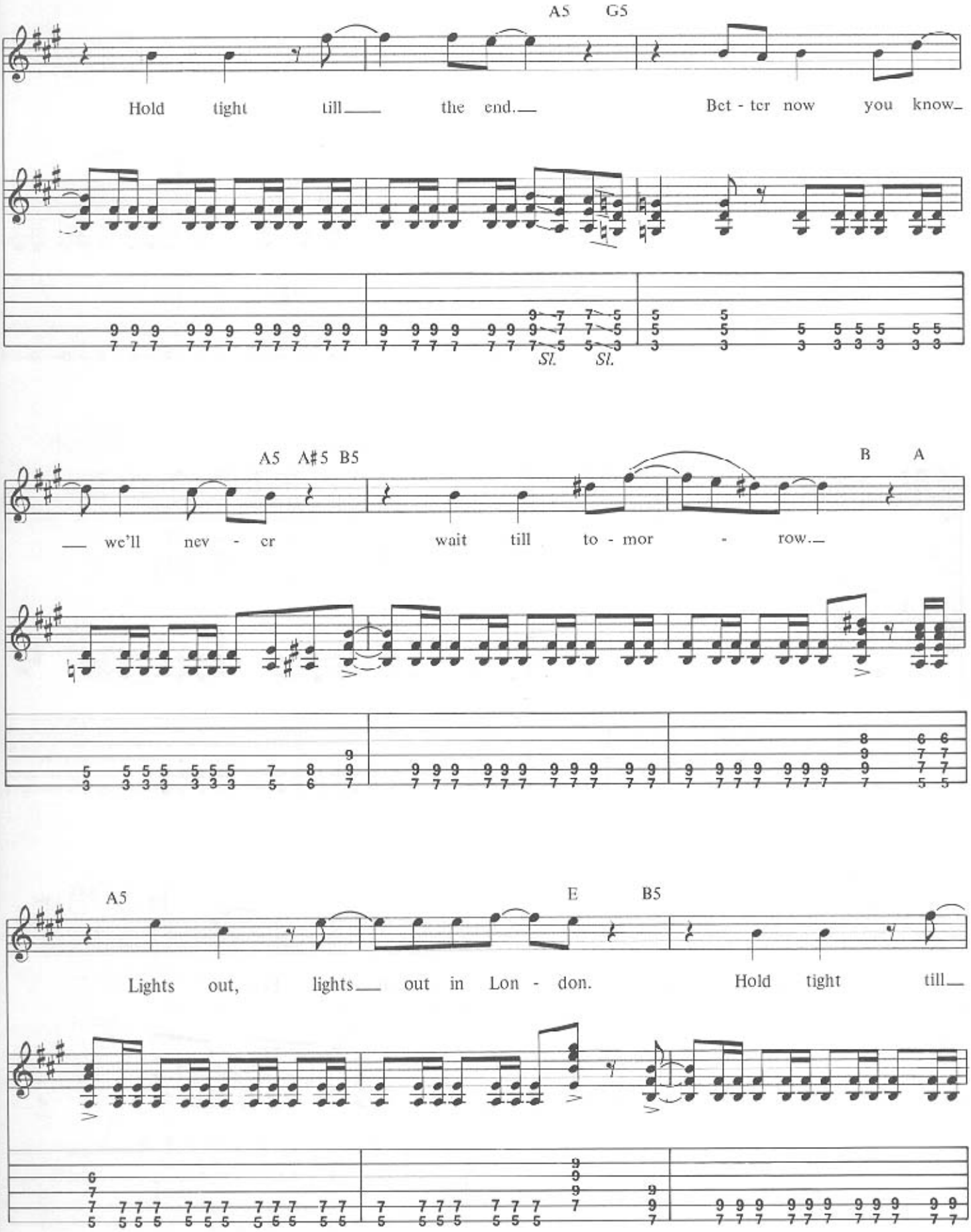

Verse
F♯5
E/F♯
B5/F♯
1. When love's back and the bat - tle's charg - ing, runs all the way..
Bkgd. Guitar
F♯5
3
E/F♯
Up to the front, I'm not go - in'.
P
F♯5
B5/F♯
E
May - be now your time's come..
(slightly muted)

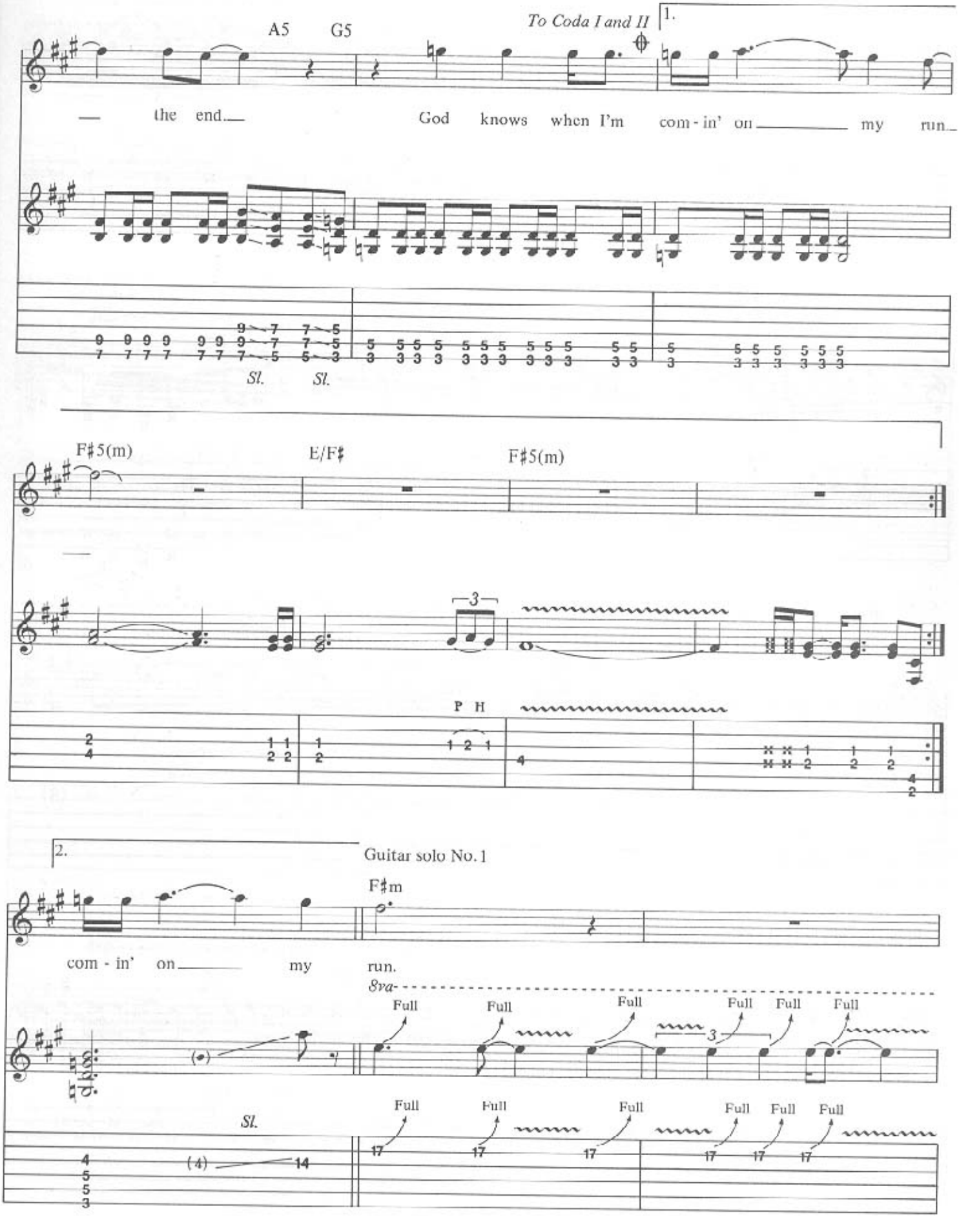

F♯5
Sl.
Verse:
F♯5
E/F♯
B5/F♯
2. From the back_ streets there's a rum - blin', smell of an - ar - chy._
3. You keep count - in'. There's no end - in'. That's the way it goes._
4. Lis - t'ning to you's like mere re - view._ I've tried thou - sand times._
F♯5
E/F♯
No more nice_ time black boy shoe_ shine
Fright-'ning thoughts_ what's been taught_
Un - der your_ feet grass is grow - in'.
Full
1/2
Full
1/2
P
P
P
P

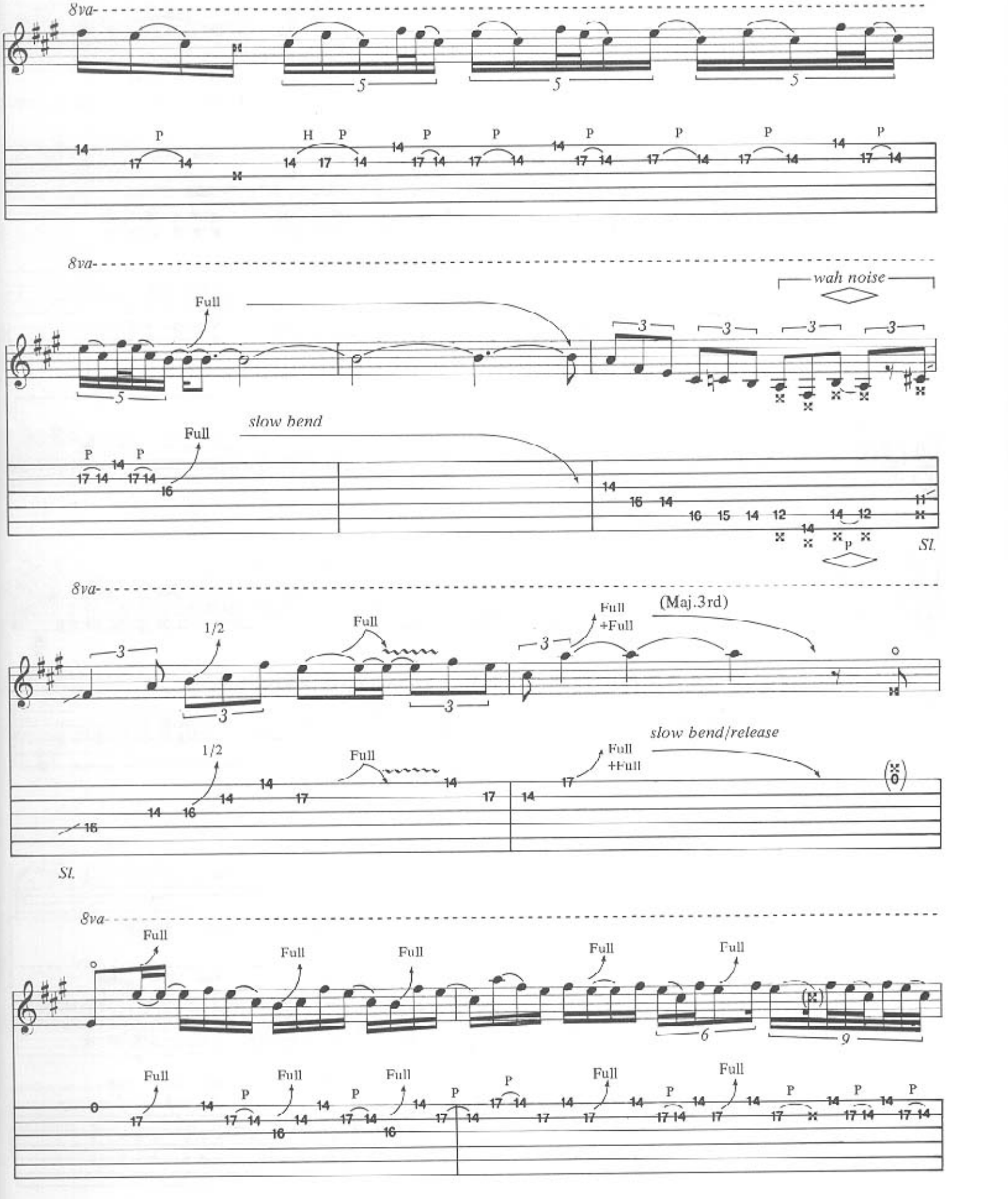

F♯5
B5/F♯
E
pie in the sky dreams.
and now it shows.
Time we say good - bye.
Sl. Sl.

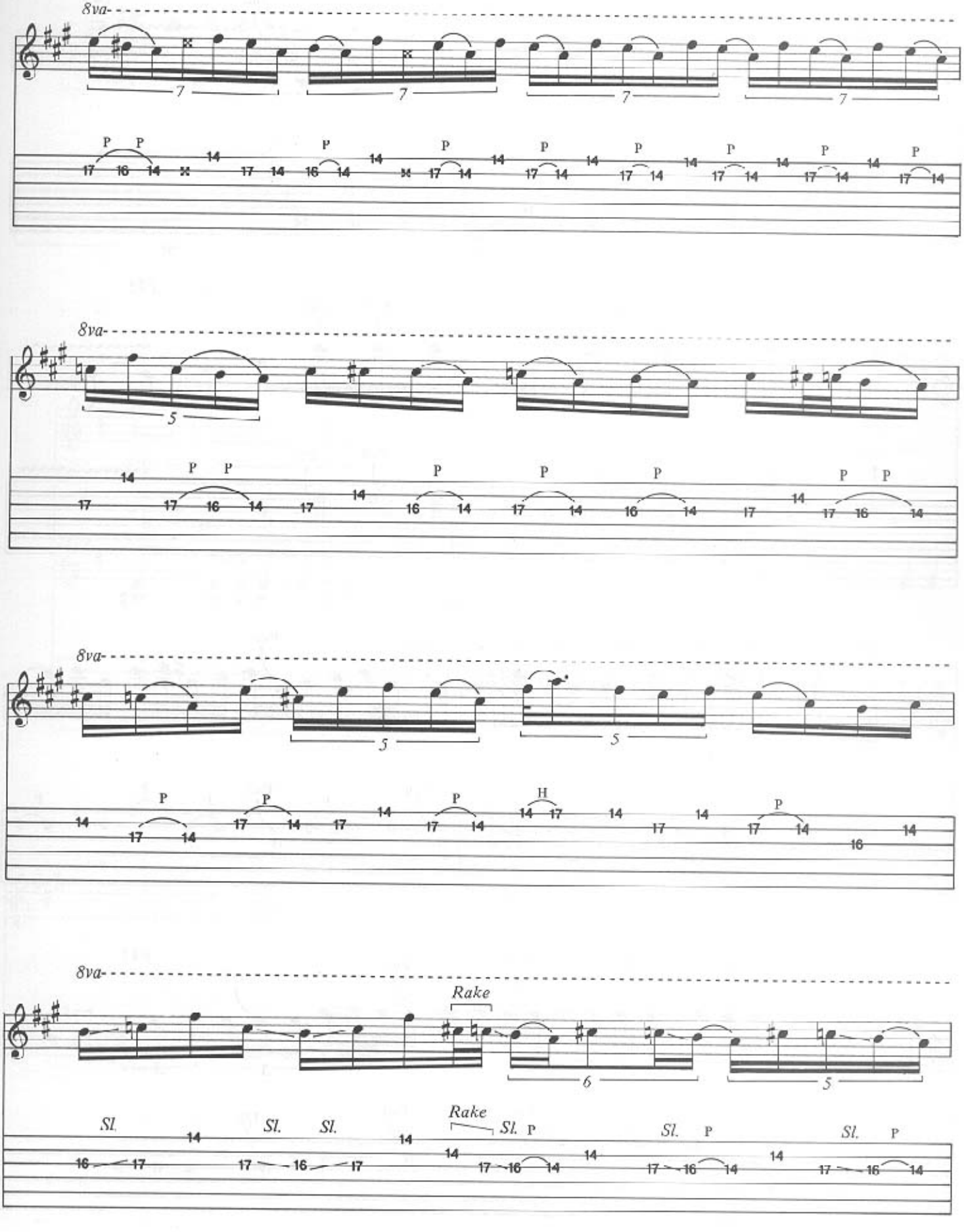

F♯5
G♯5
Sl.

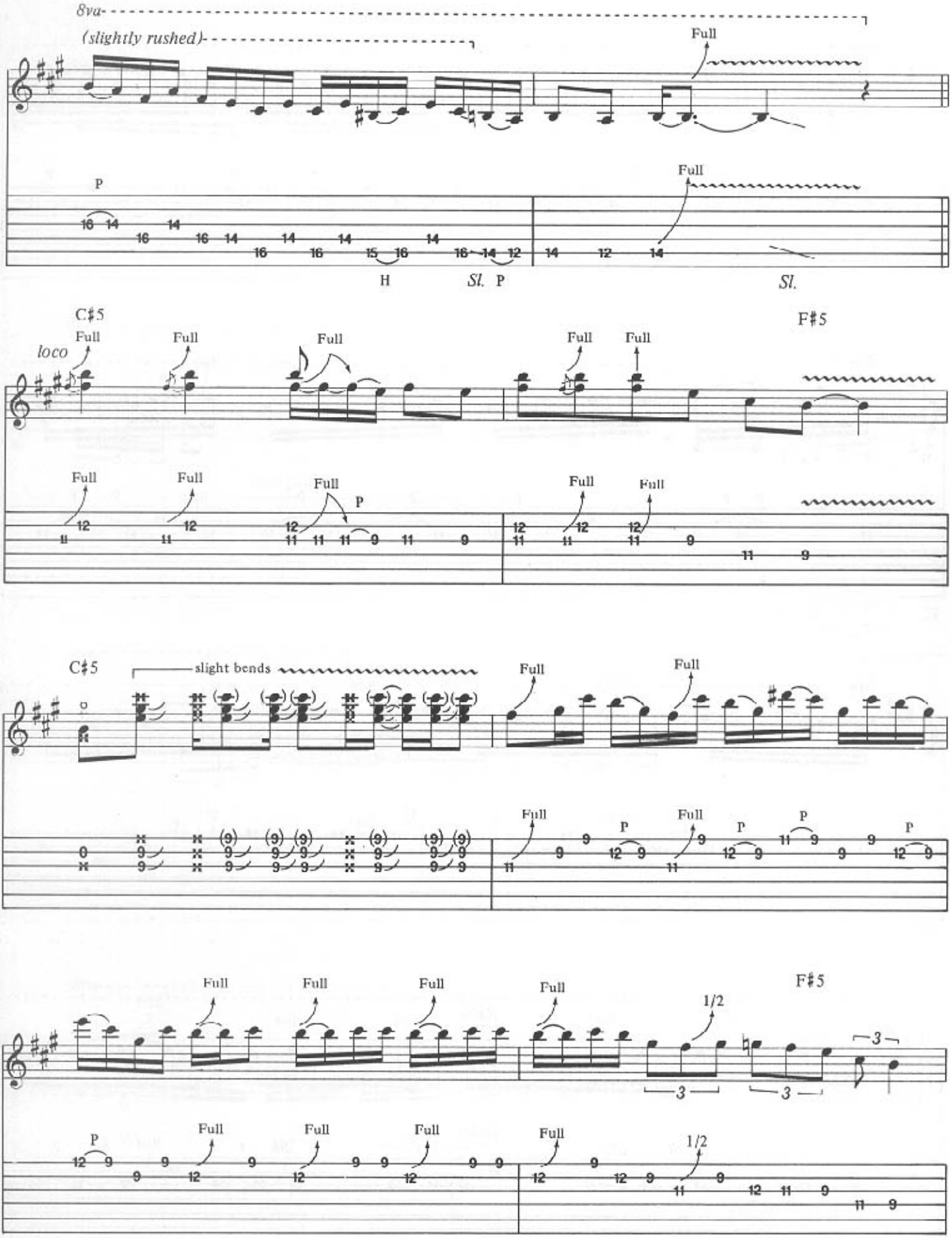

Chorus:
A5
E5
B5
Lights out, lights out in Lon - don.

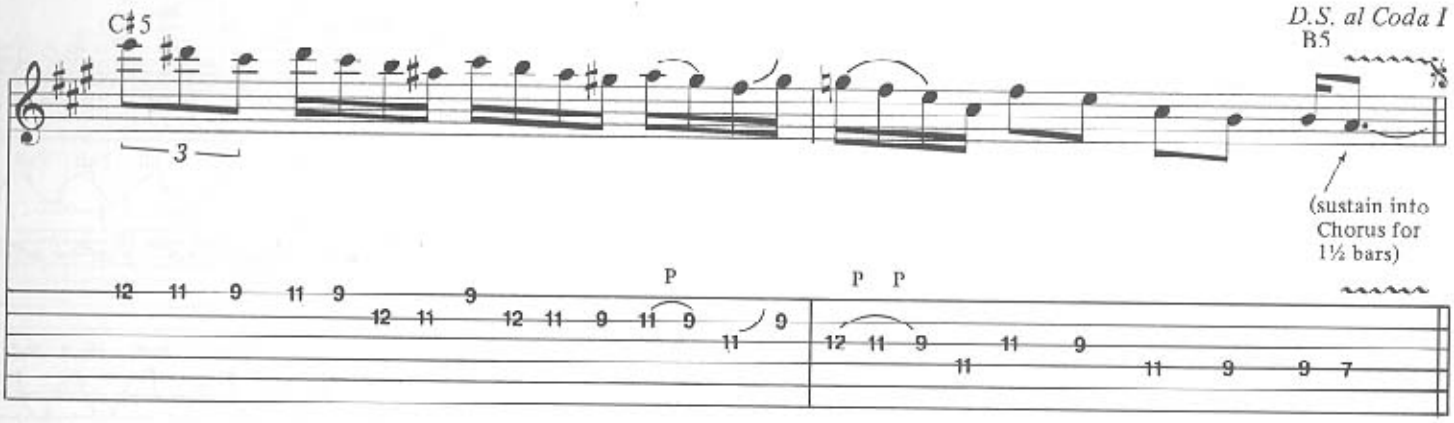

A5 G5
Hold tight till the end. Bet - ter now you know
Sl. Sl.
A5 A♯5 B5 B A
we'll nev - er wait till to - mor - row.
A5 E B5
Lights out, lights out in Lon - don. Hold tight till

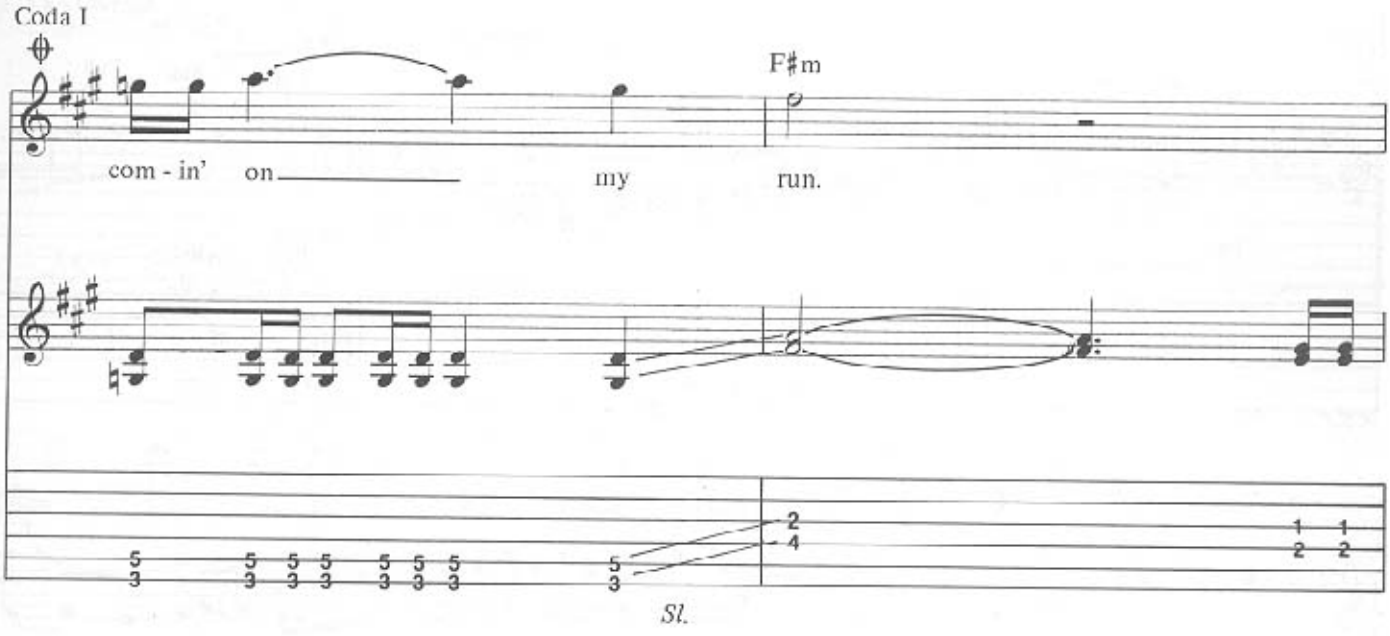

A5
G5
To Coda I and II
1.
— the end.
God knows when I'm com - in' on my run.
Sl.
Sl.
F♯5(m)
E/F♯
F♯5(m)
3
P H
2.
Guitar solo No. 1
F♯m
com - in' on my run.
8va
Full
Sl.

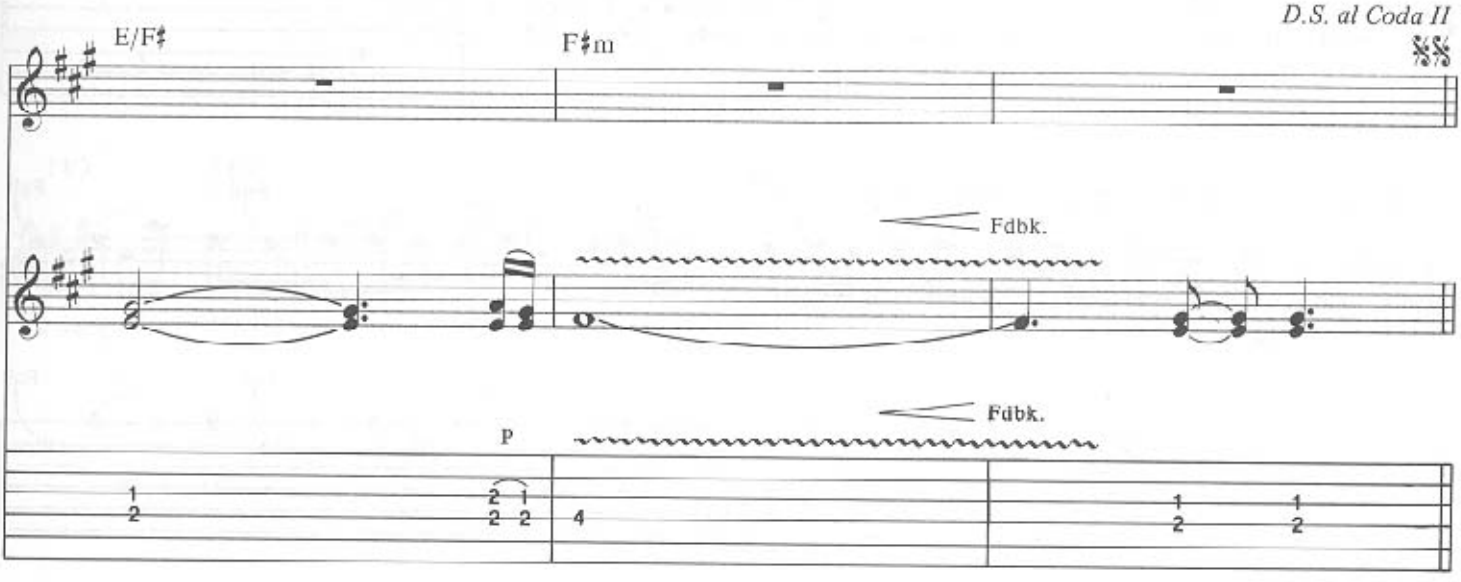

8va
wah noise
Full
slow bend
Sl.
1/2
Full +Full
(Maj.3rd)
slow bend/release

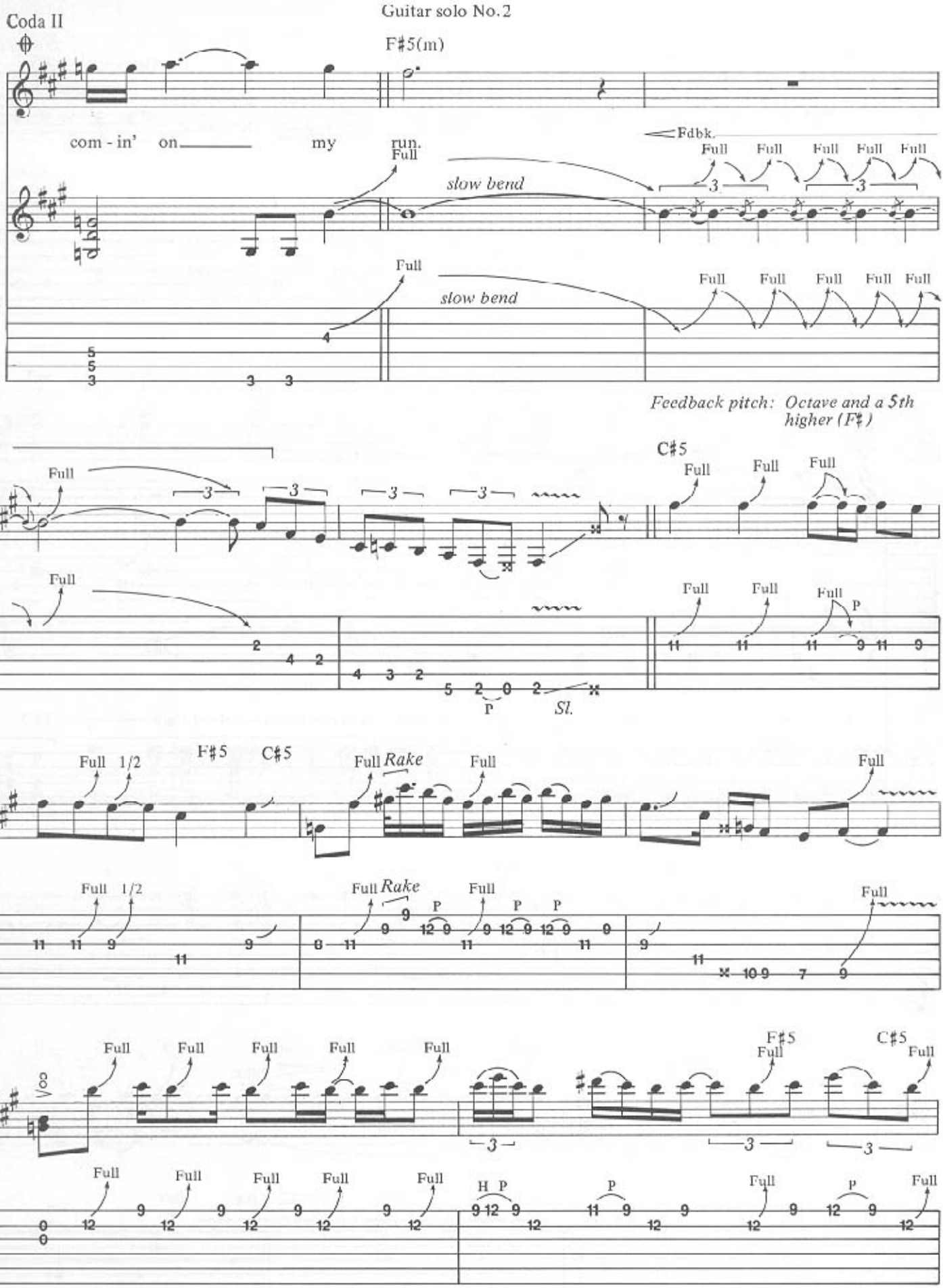

8va
8va
8va
8va
Rake
Rake
Sl.

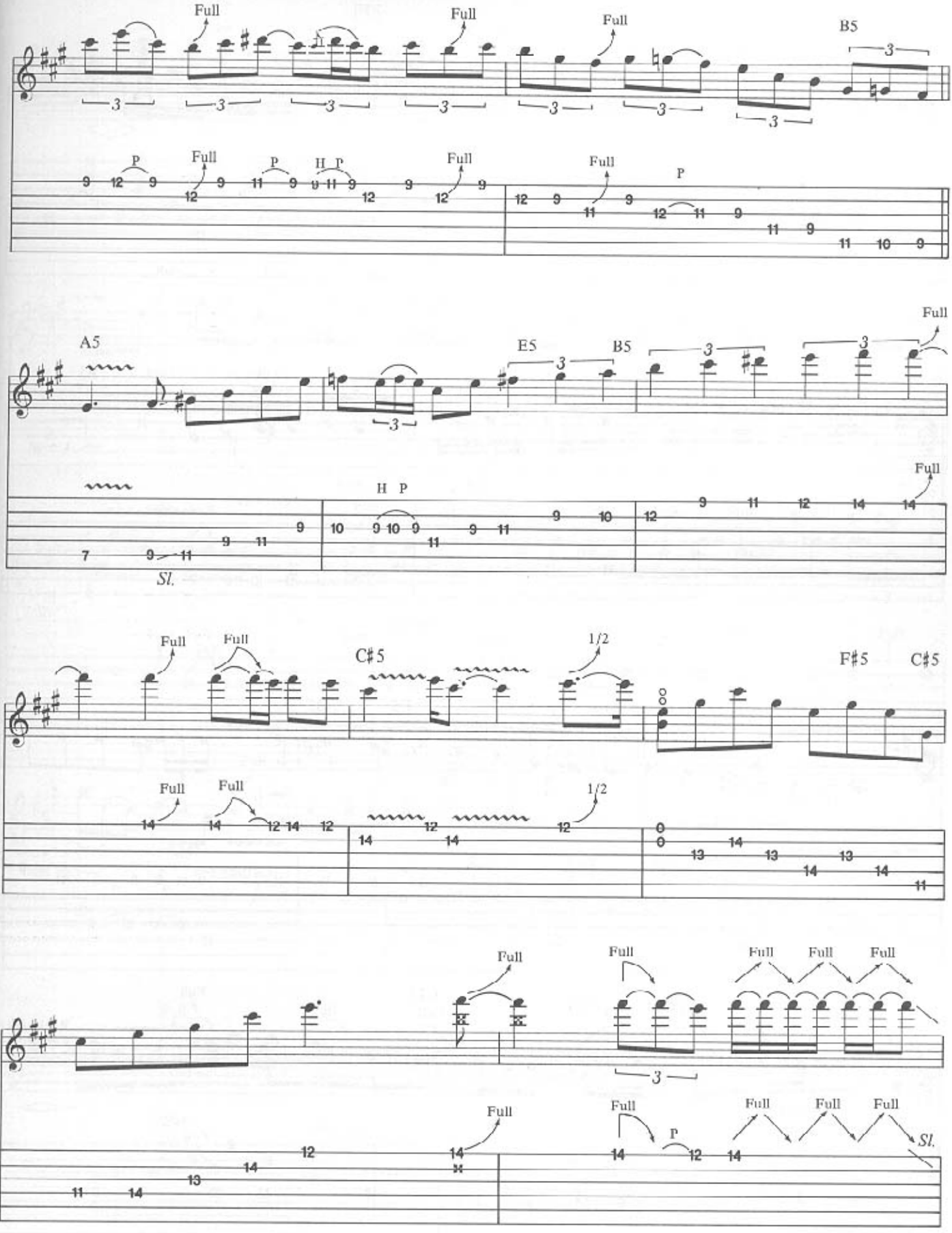

8va
(slightly rushed)
Full
P
H
Sl.
P
Sl.
C♯5
F♯5
loco
slight bends
1/2
3

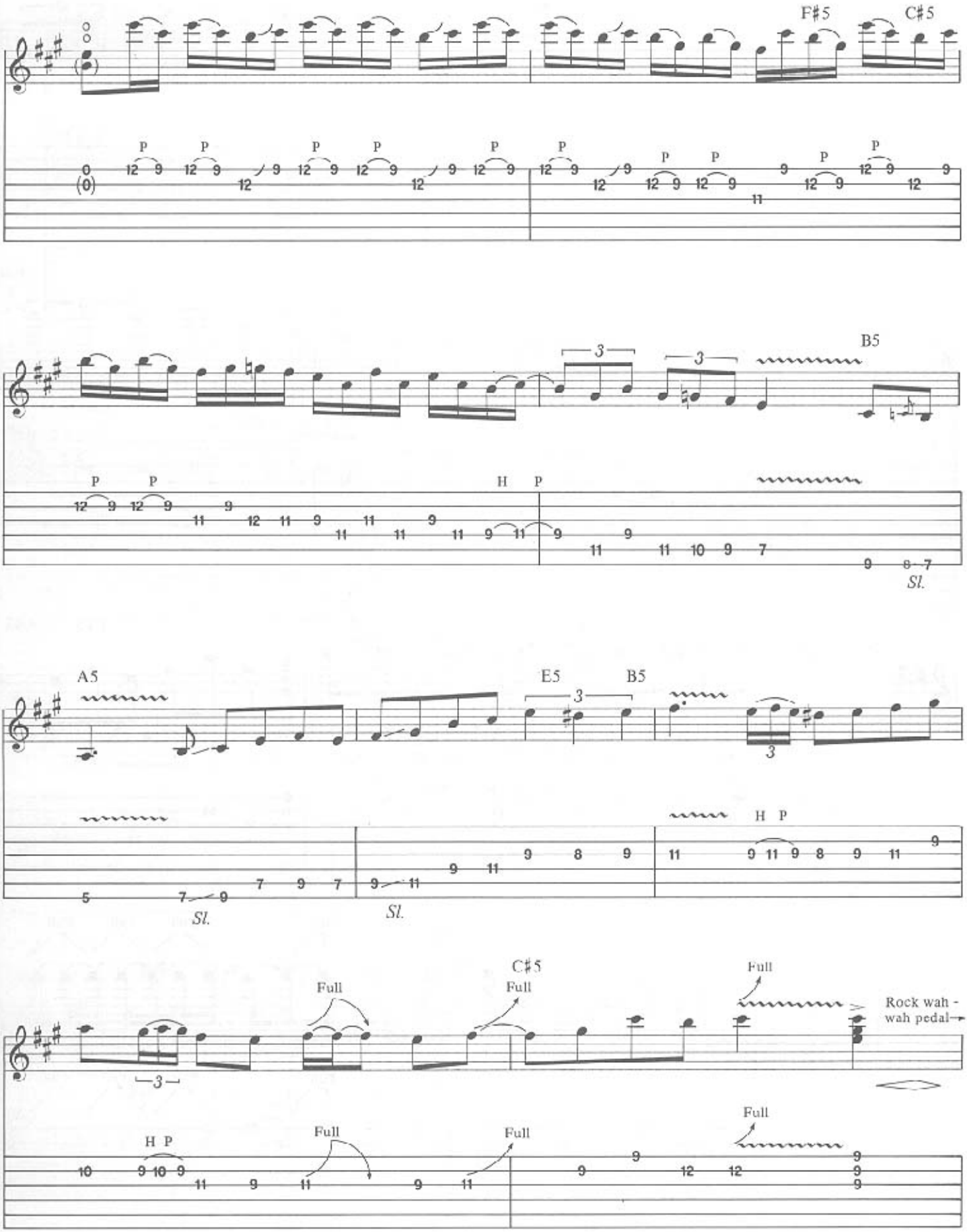

C♯5
D.S. al Coda I
B5
3
(sustain into Chorus for 1½ bars)
P
P P

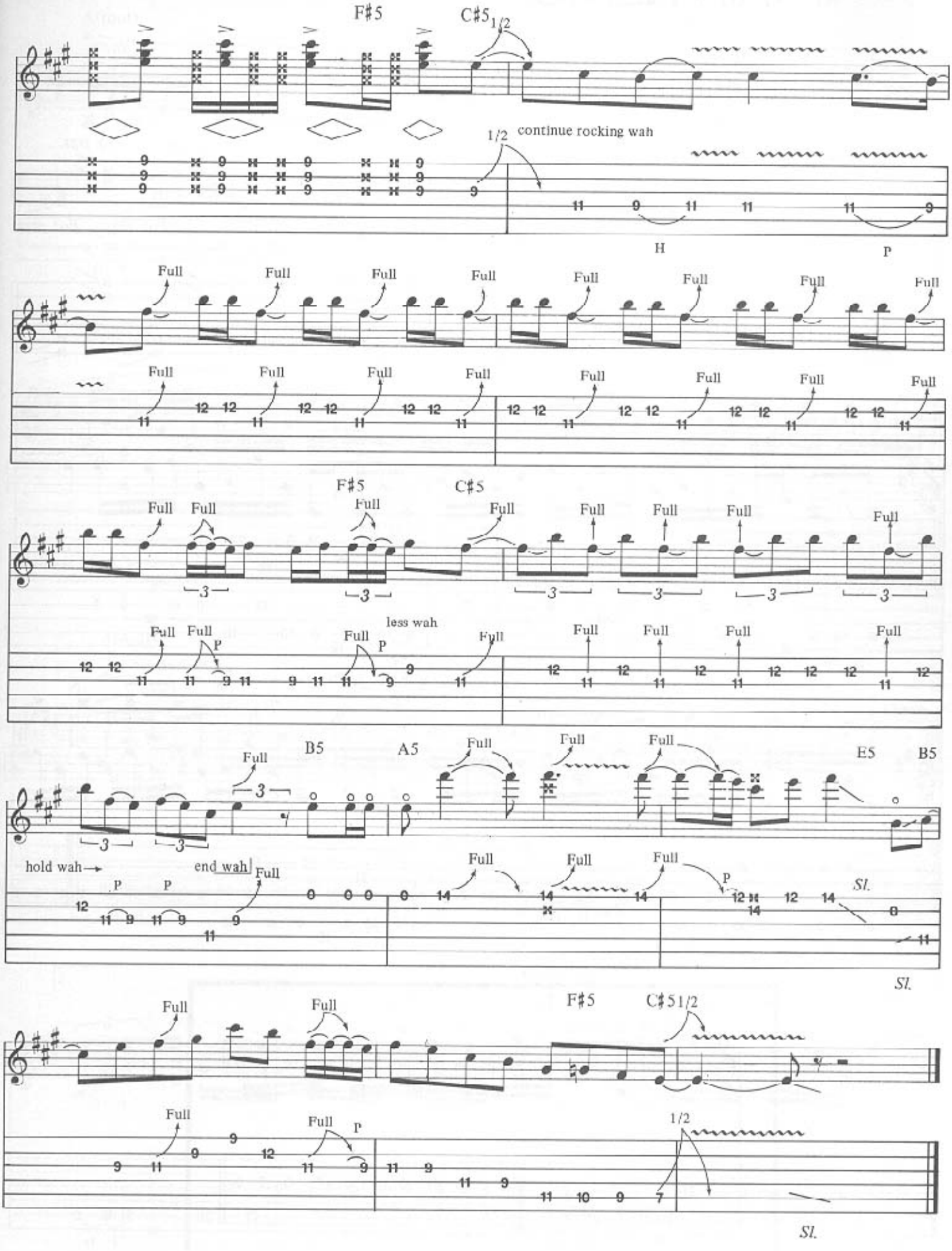

Coda I
F♯m
com - in' on my run.
Sl.


E/F♯
F♯m
D.S. al Coda II
Fdbk.
Fdbk.
P


Coda II
Guitar solo No.2
F♯5(m)
com - in' on my run.
Fdbk.
Full
slow bend
Feedback pitch: Octave and a 5th higher (F♯)
C♯5
F♯5
Rake
1/2
P
Sl.

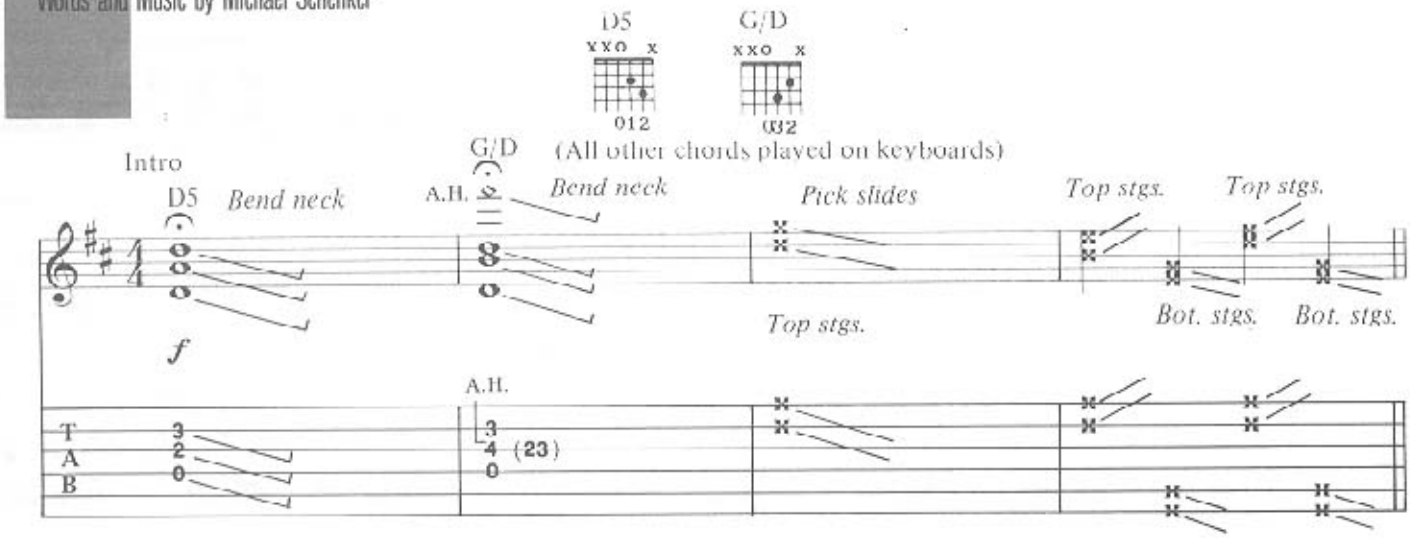

Full
Full
Full
B5
P
Full
P
H P
Full
Full
P
A5
E5
B5
Full
H P
Full
Sl.
Full
Full
C♯5
1/2
F♯5
C♯5
Full
Full
1/2
Full
Full
Full
Full
Full
Full
Full
P
Full
Full
Full
Sl.

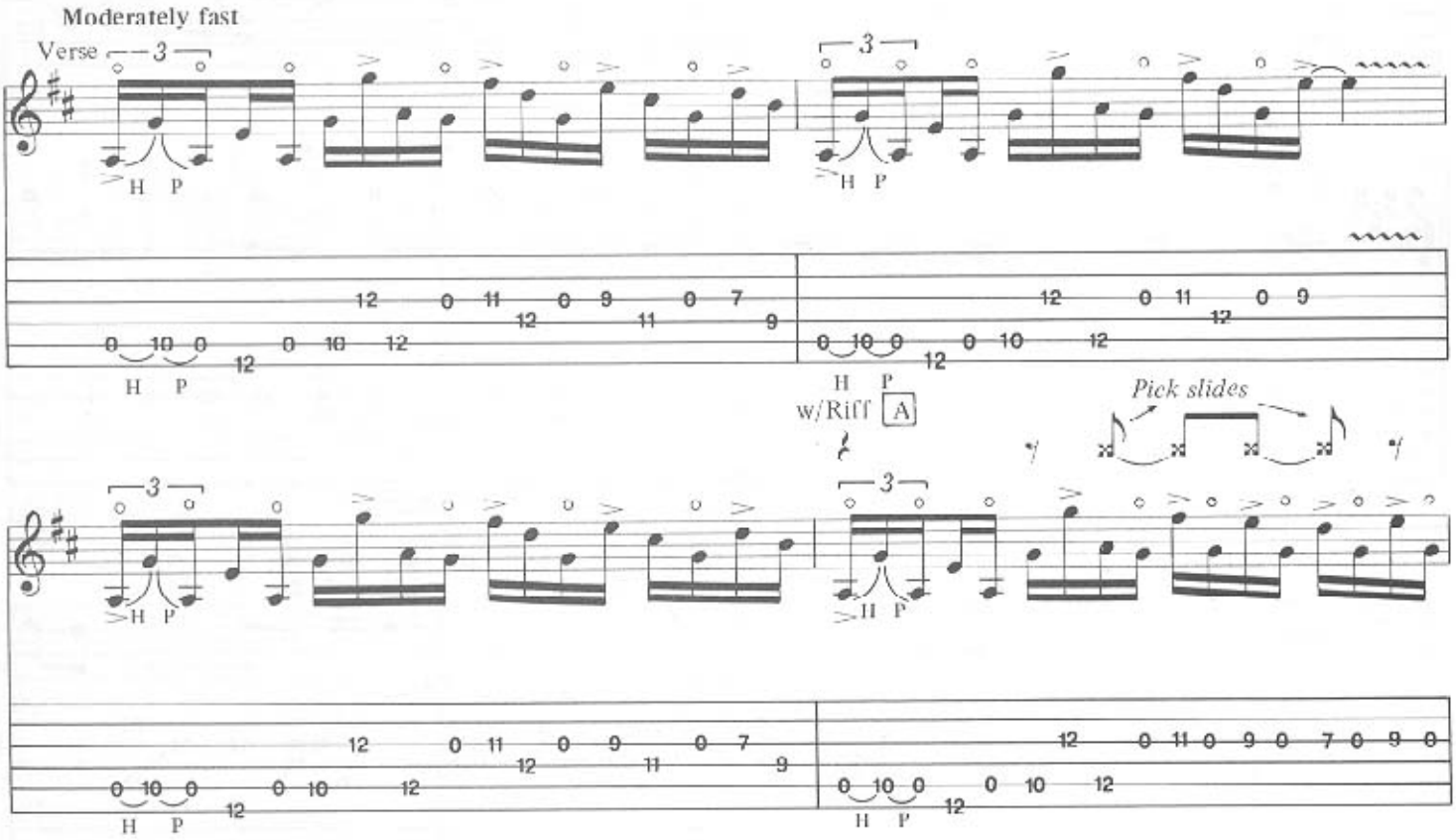

F♯5
C♯5
B5
A5
E5
B5
C♯5
Full
Full
Full
Rock wah - wah pedal
Full
Full
Full
Sl.
Sl.
Sl.

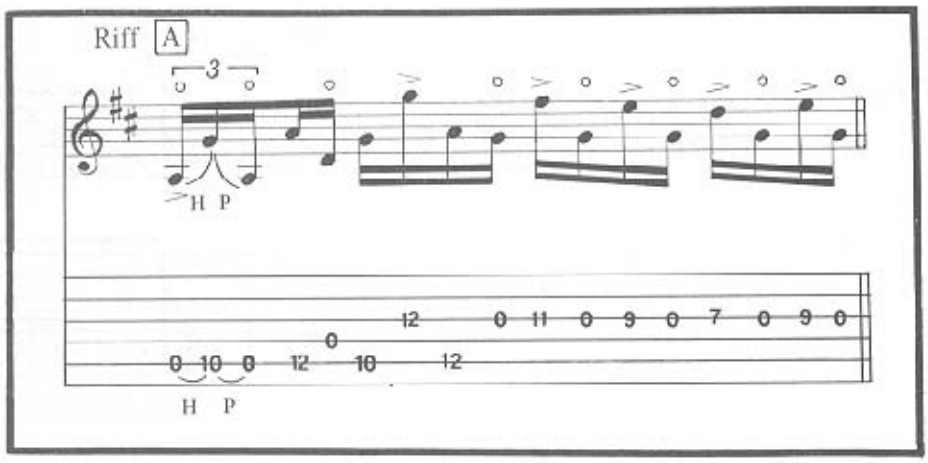

F♯5
C♯5
1/2
continue rocking wah
H
P
Full
F♯5
C♯5
less wah
B5
A5
E5
B5
hold wah
end wah
Sl.
F♯5
C♯5
1/2
Sl.

CAPTAIN NEMO

Words and Music by Michael Schenker







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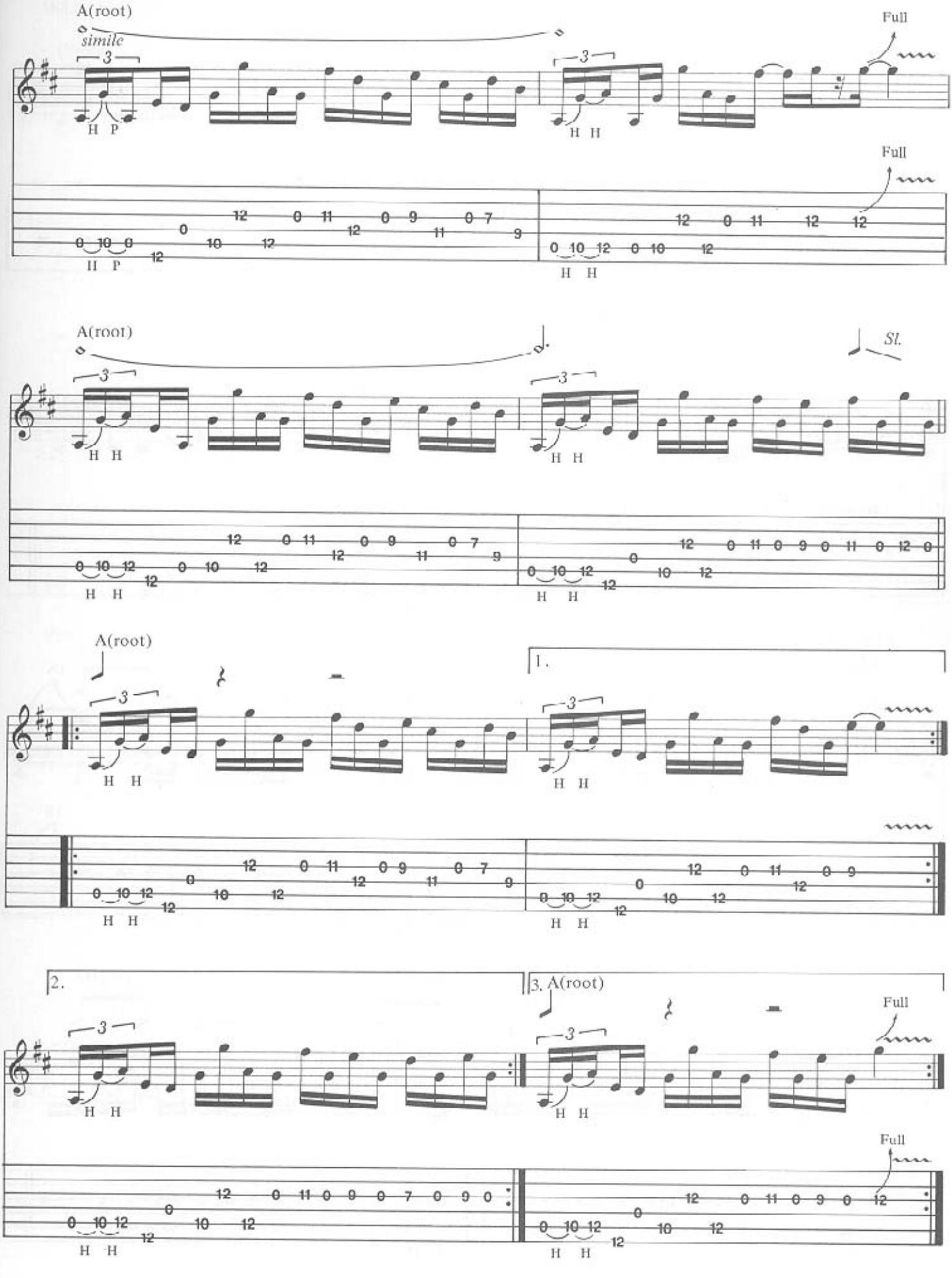
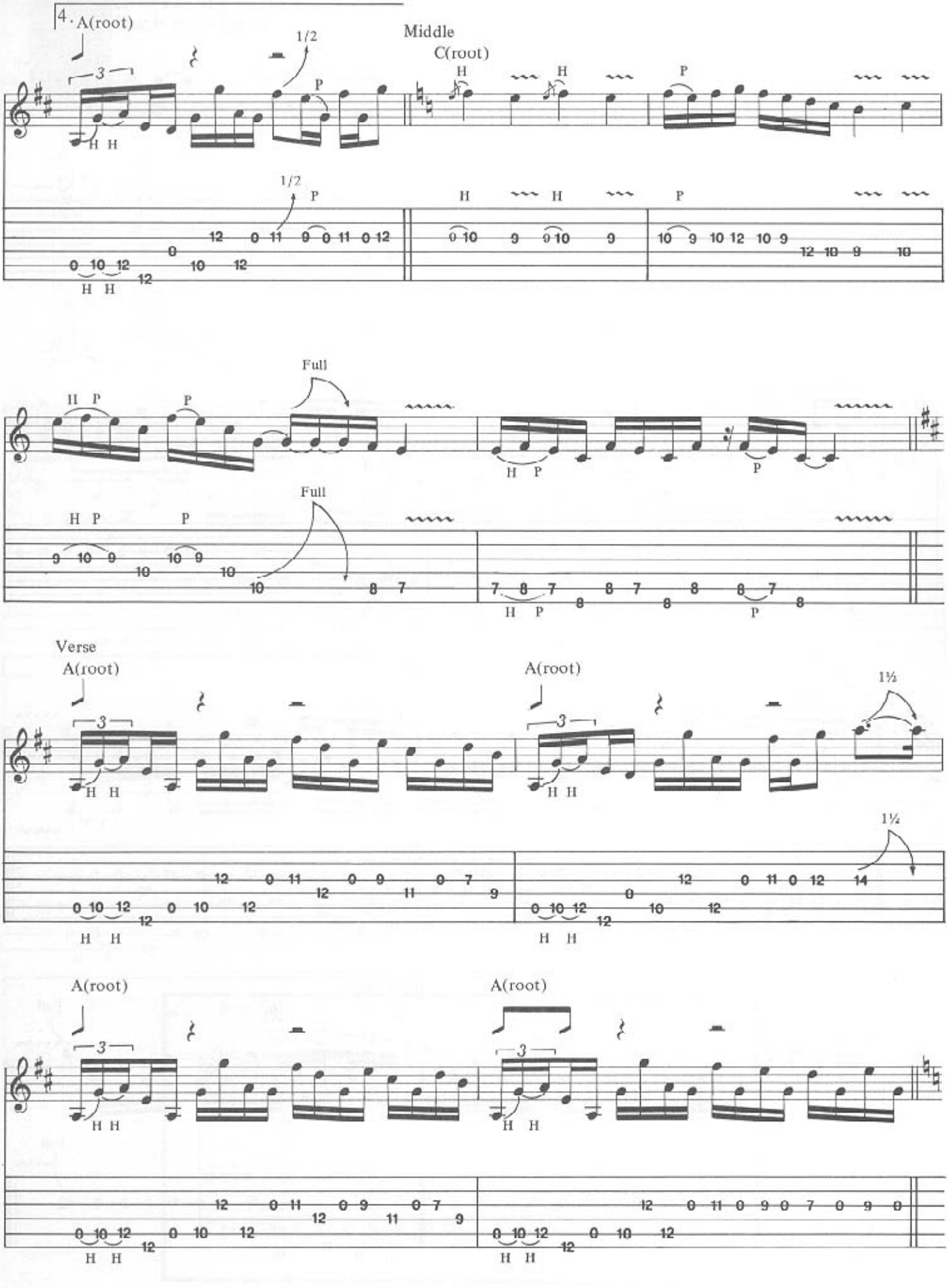
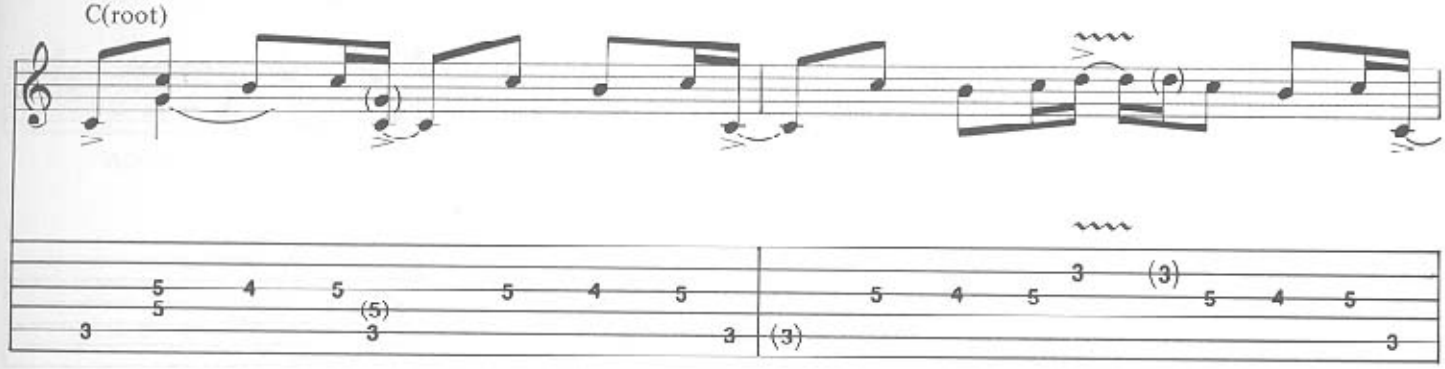
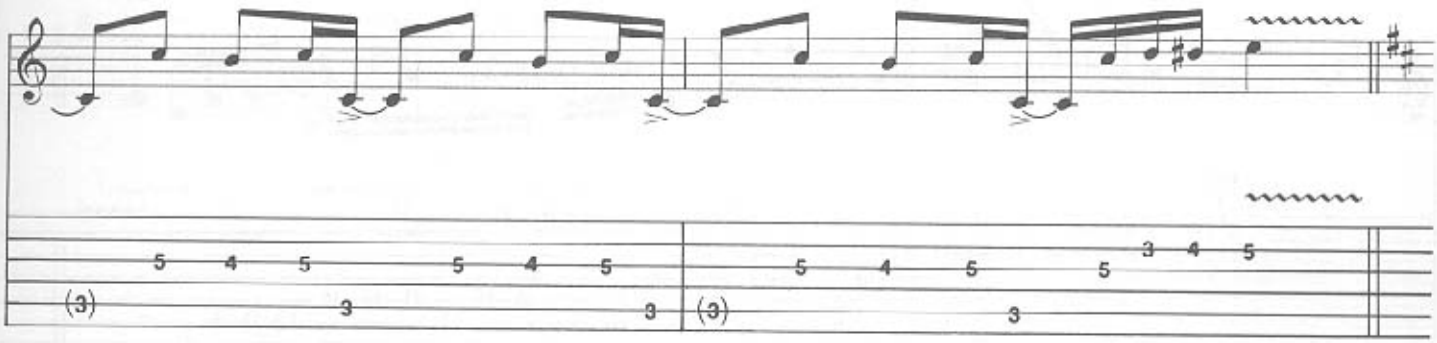

A(root)
simile
Full
A(root)
Sl.
A(root)
1.
2.
3. A(root)
Full


4 · A(root)
1/2
Middle
C(root)
Full
Verse
A(root)
A(root)
1½
A(root)
A(root)

Middle 2

C(root)

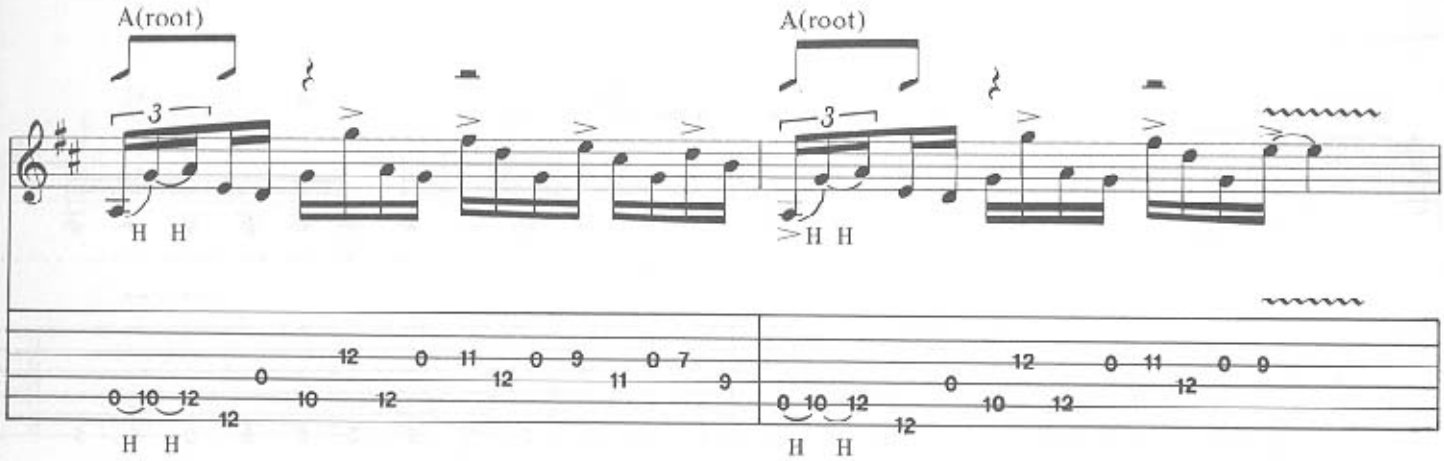




Verse

A(root)

A(root)

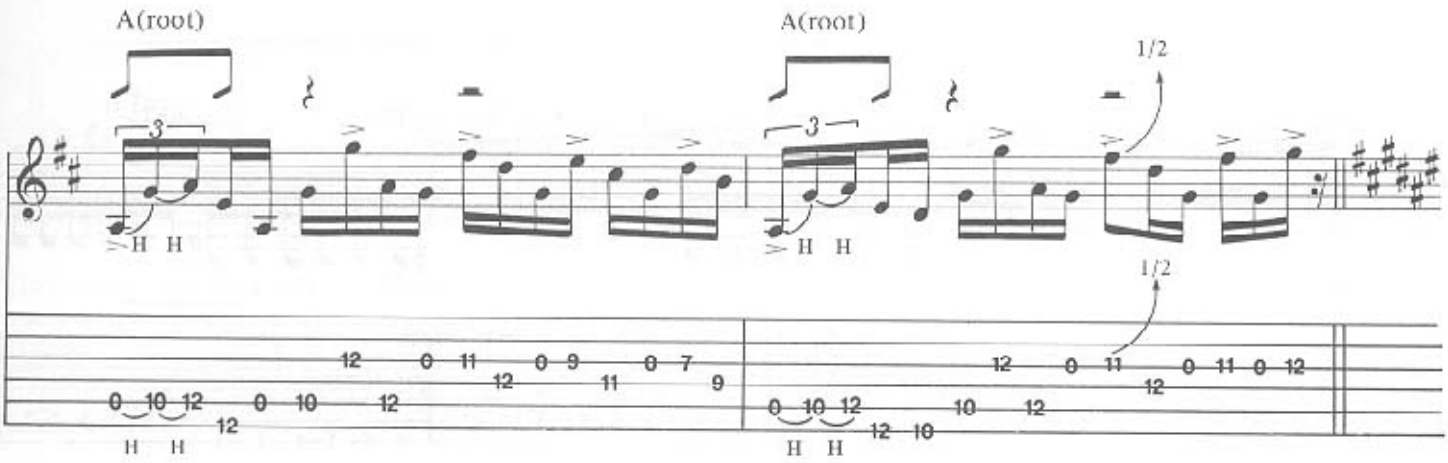


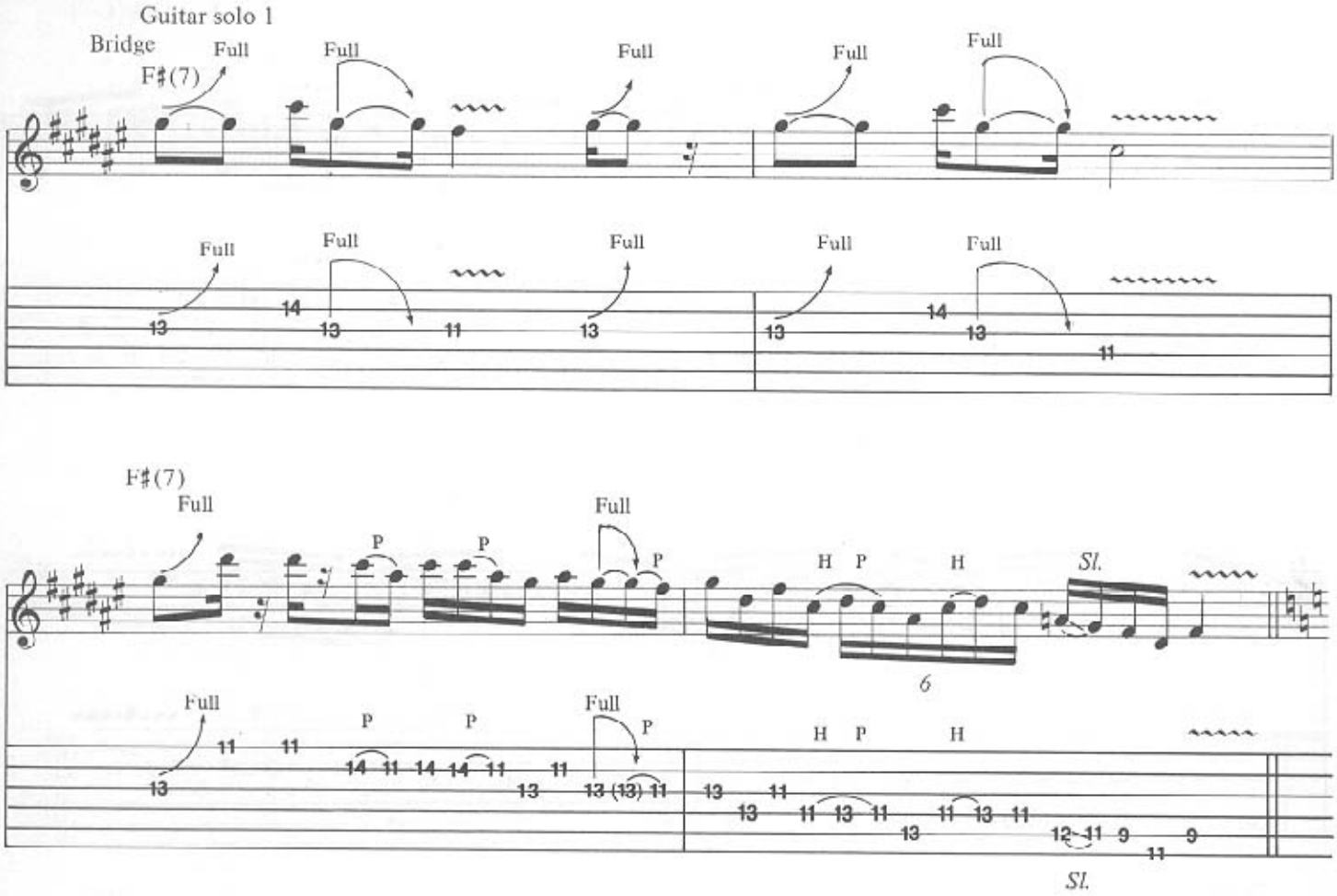
A(root)

A(root)

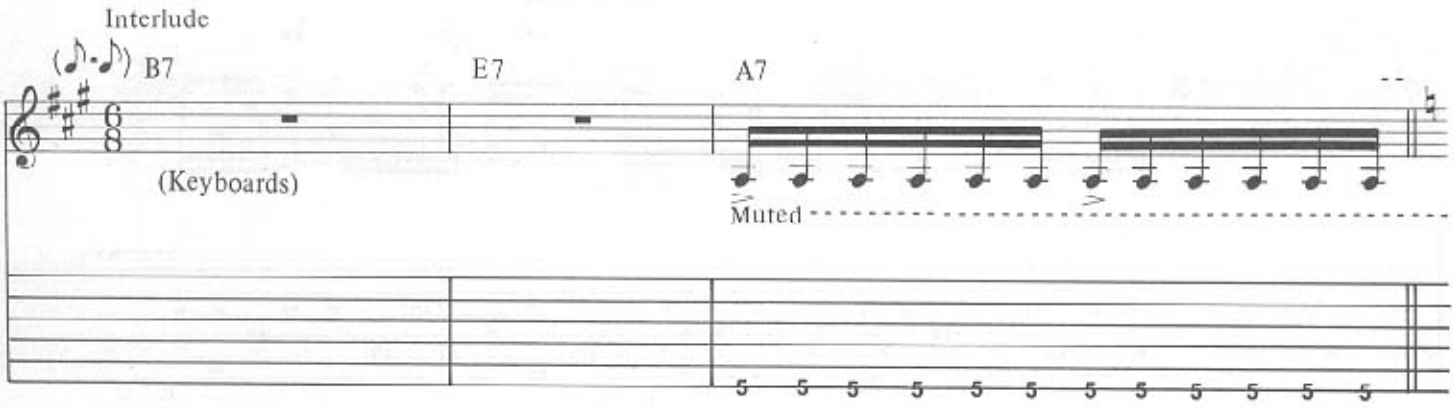
1/2

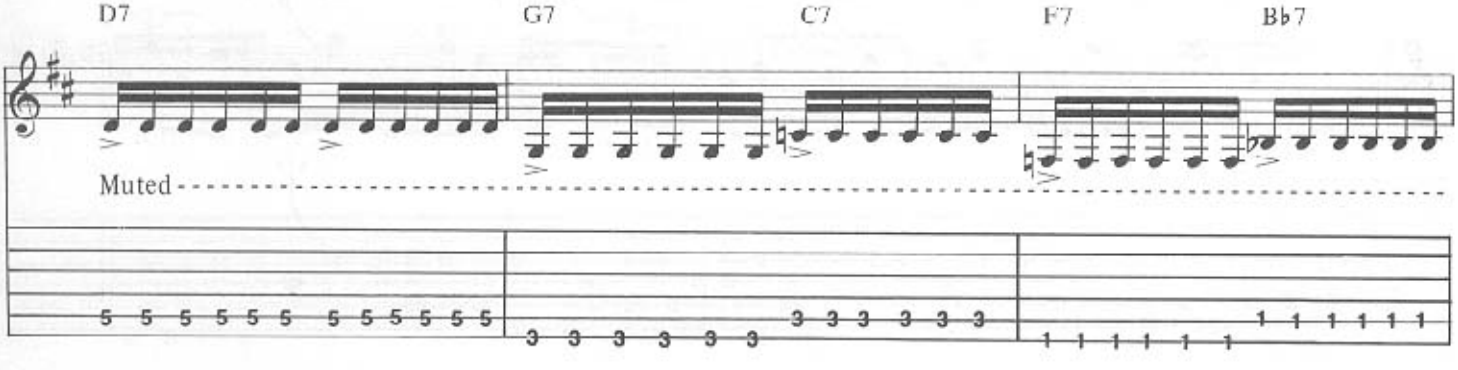
1/2

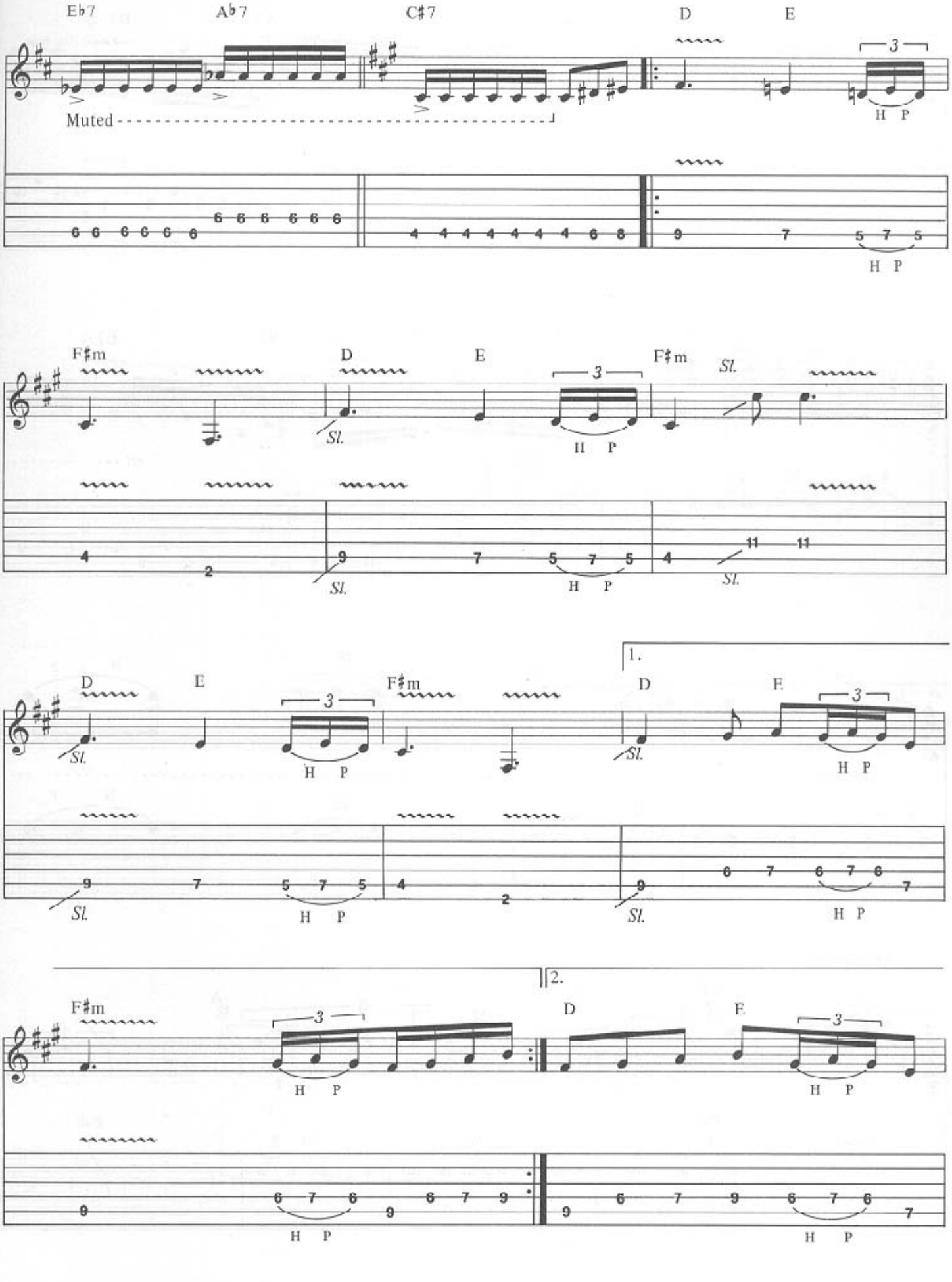


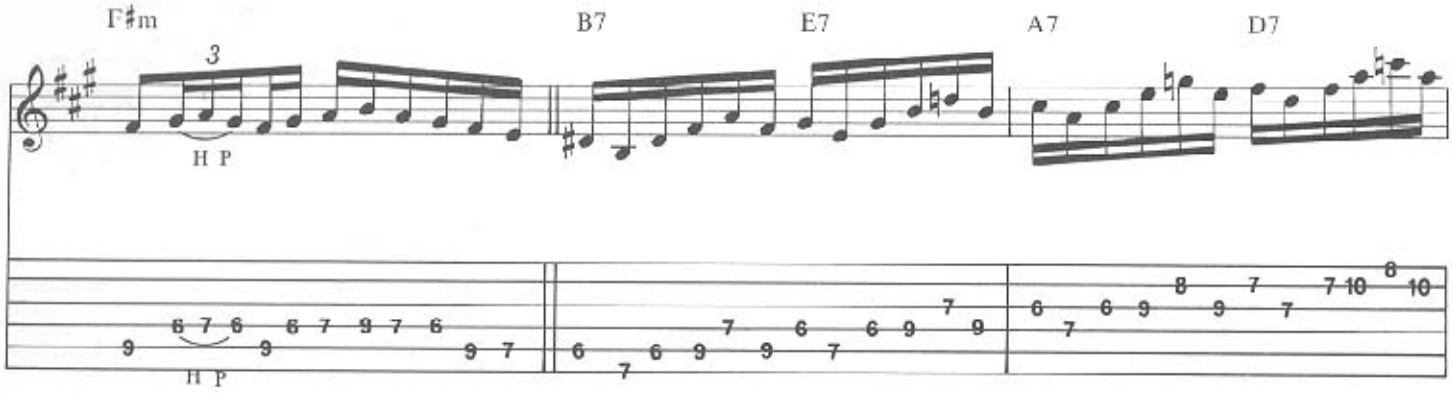

Guitar solo 1
Bridge
F♯(7)
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
13
14
13
11
13
13
14
13
11

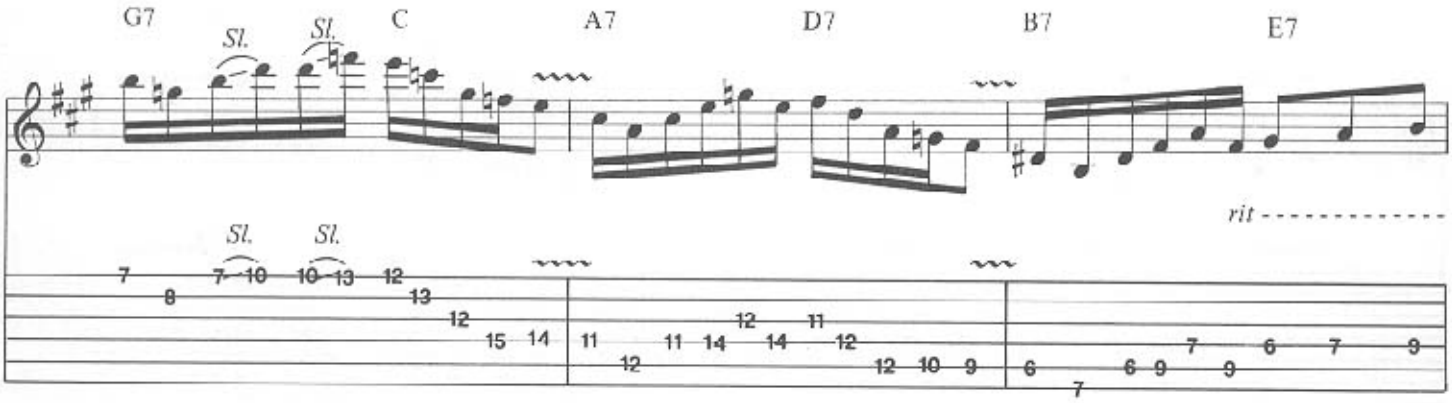
F♯(7)
Full
Full
P
P
P
P
H
P
H
Sl.
6
Full
Full
P
P
P
P
H
P
H
Sl.

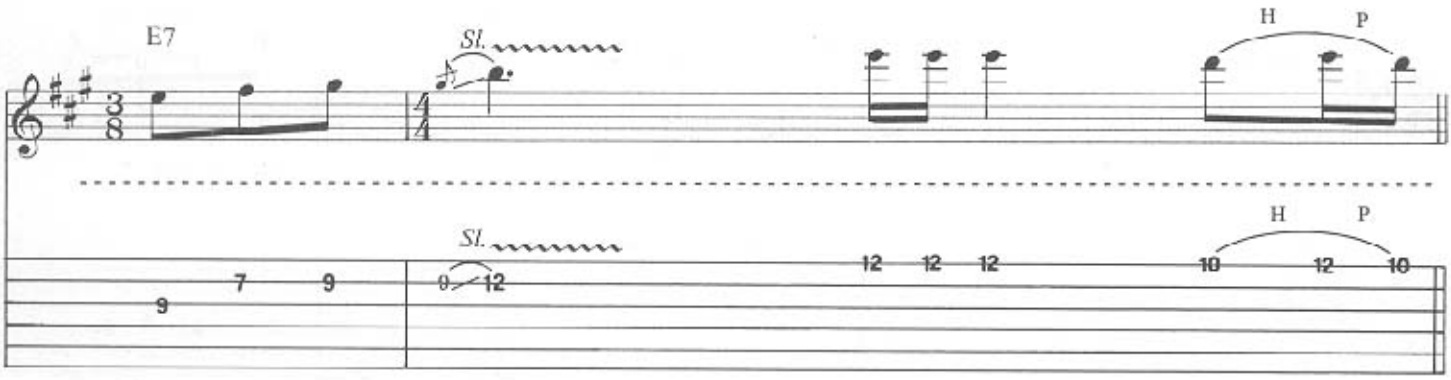

Interlude
B7
E7
A7
(Keyboards)
Muted

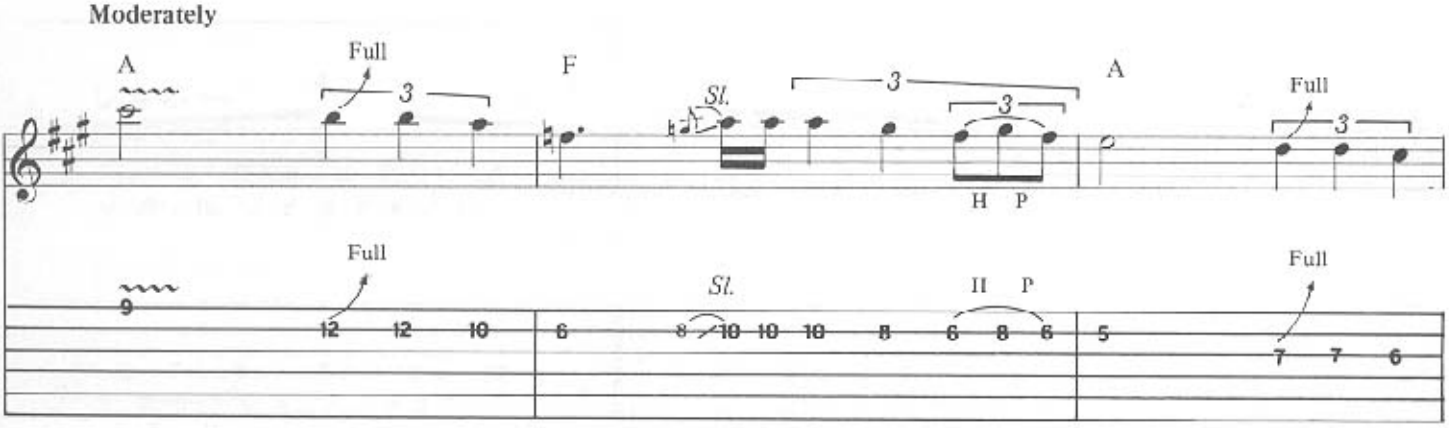

D7
G7
C7
F7
B♭7
Muted

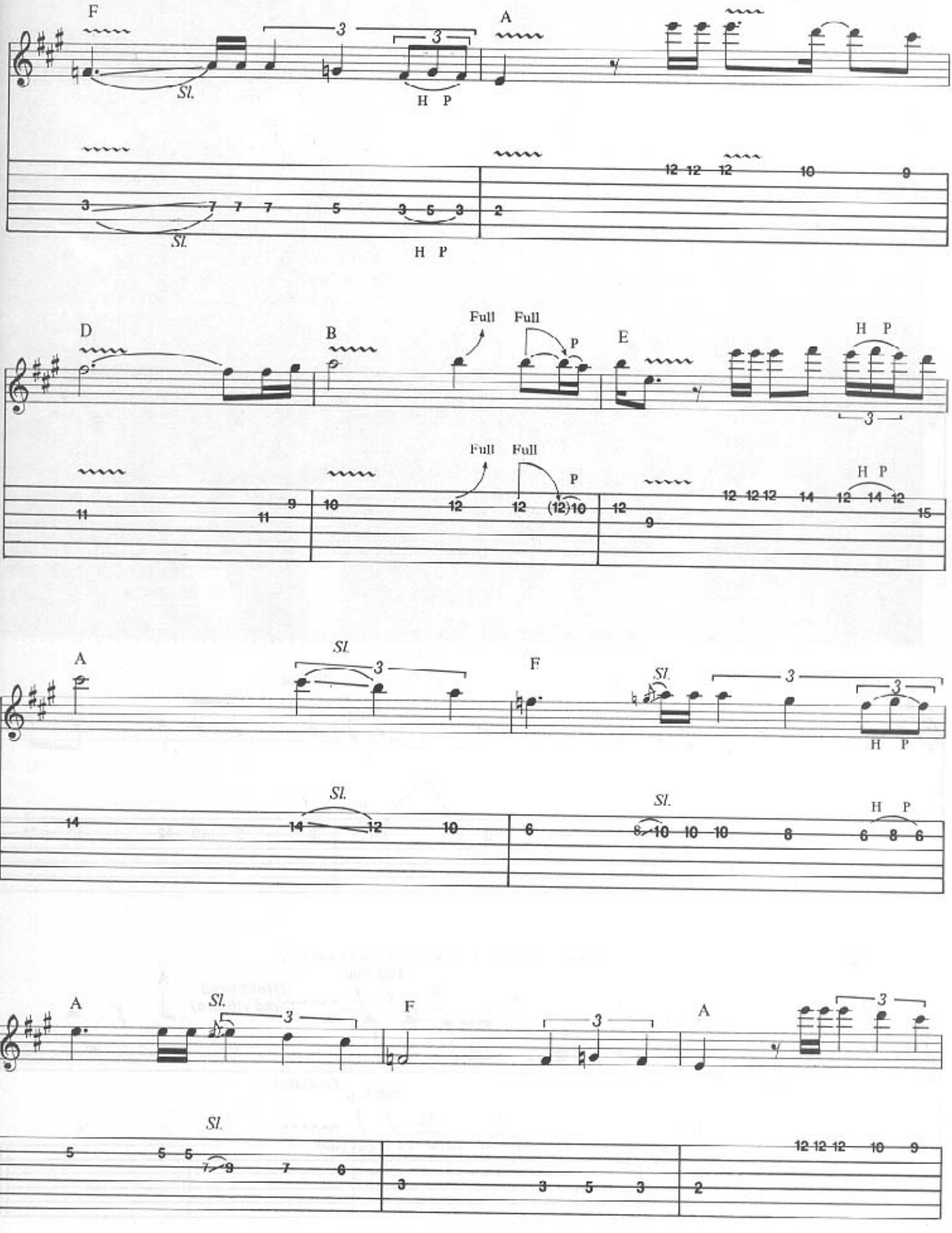

Eb7
Ab7
C#7
D
E
Muted
3
H P
F#m
D
E
F#m
Sl.
H P
1.
2.

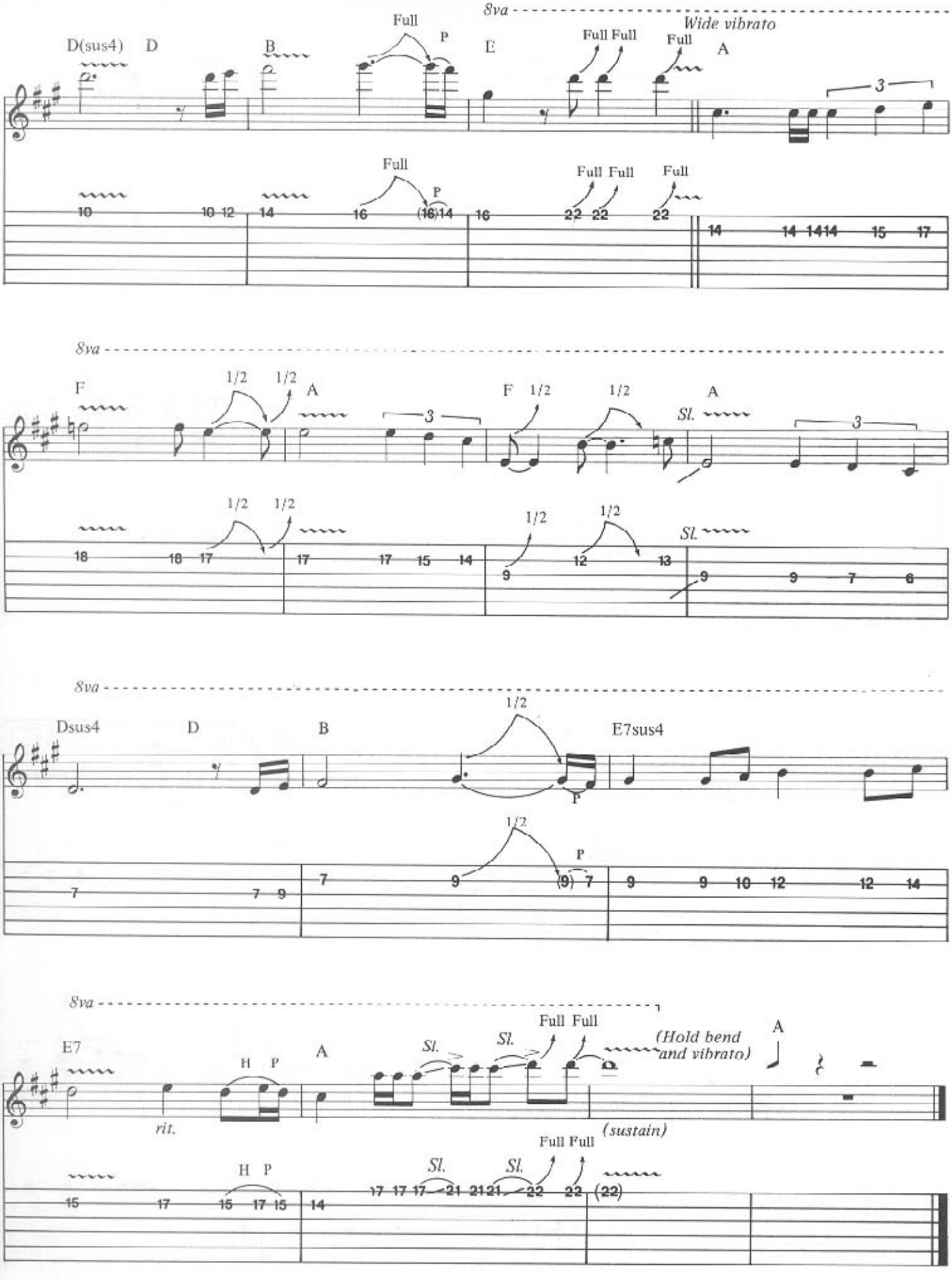

F♯m
B7
E7
A7
D7
H P
H P


G7
C
A7
D7
B7
E7
Sl.
Sl.
Sl.
Sl.
rit

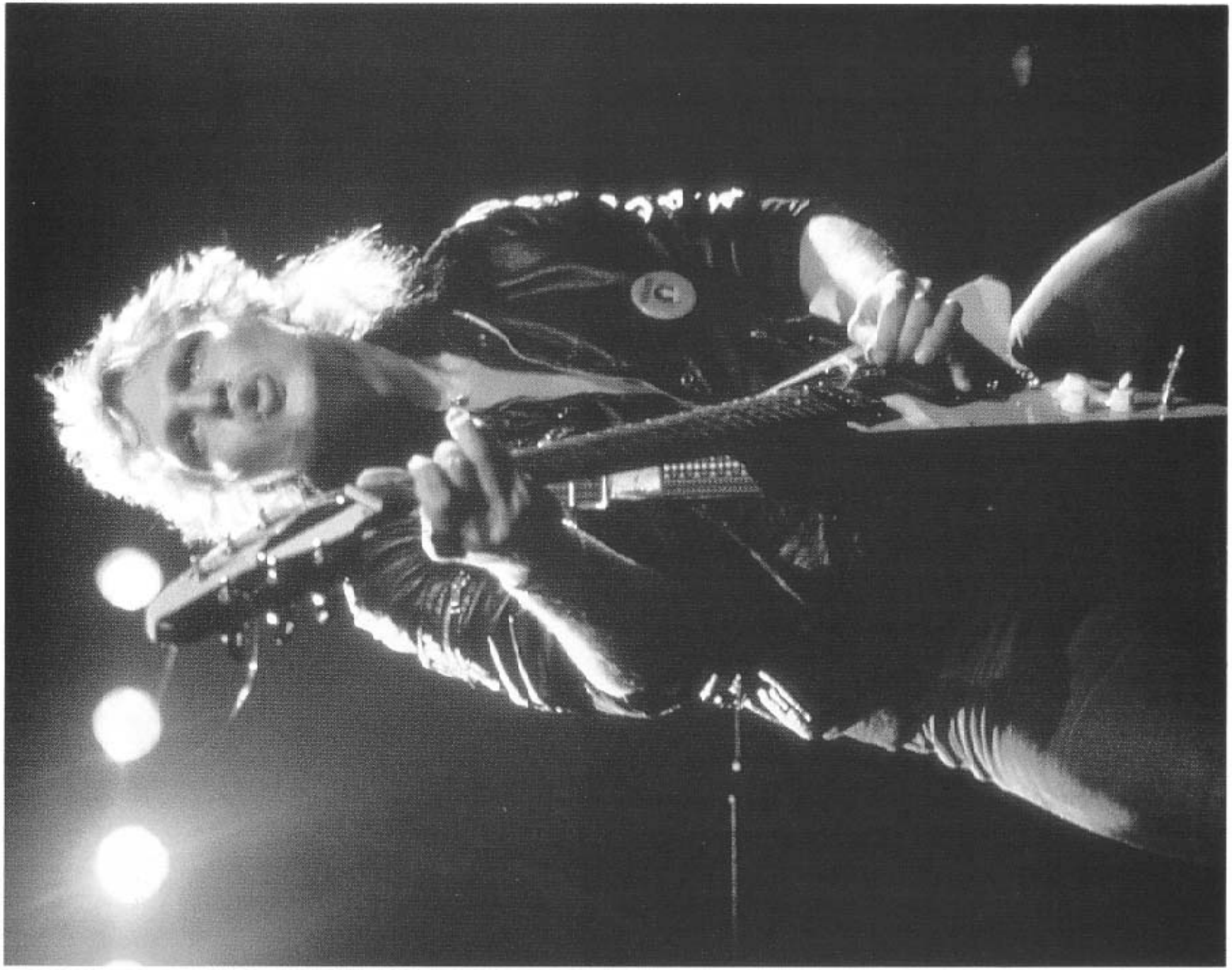

E7
Sl.
Sl.
H P
H P


Moderately
A
Full
F
Sl.
A
Full
Full
Sl.
H P
Full


F
A
Sl.
H P
D
B
Full Full
P
E
H P
A
F
A
F
A

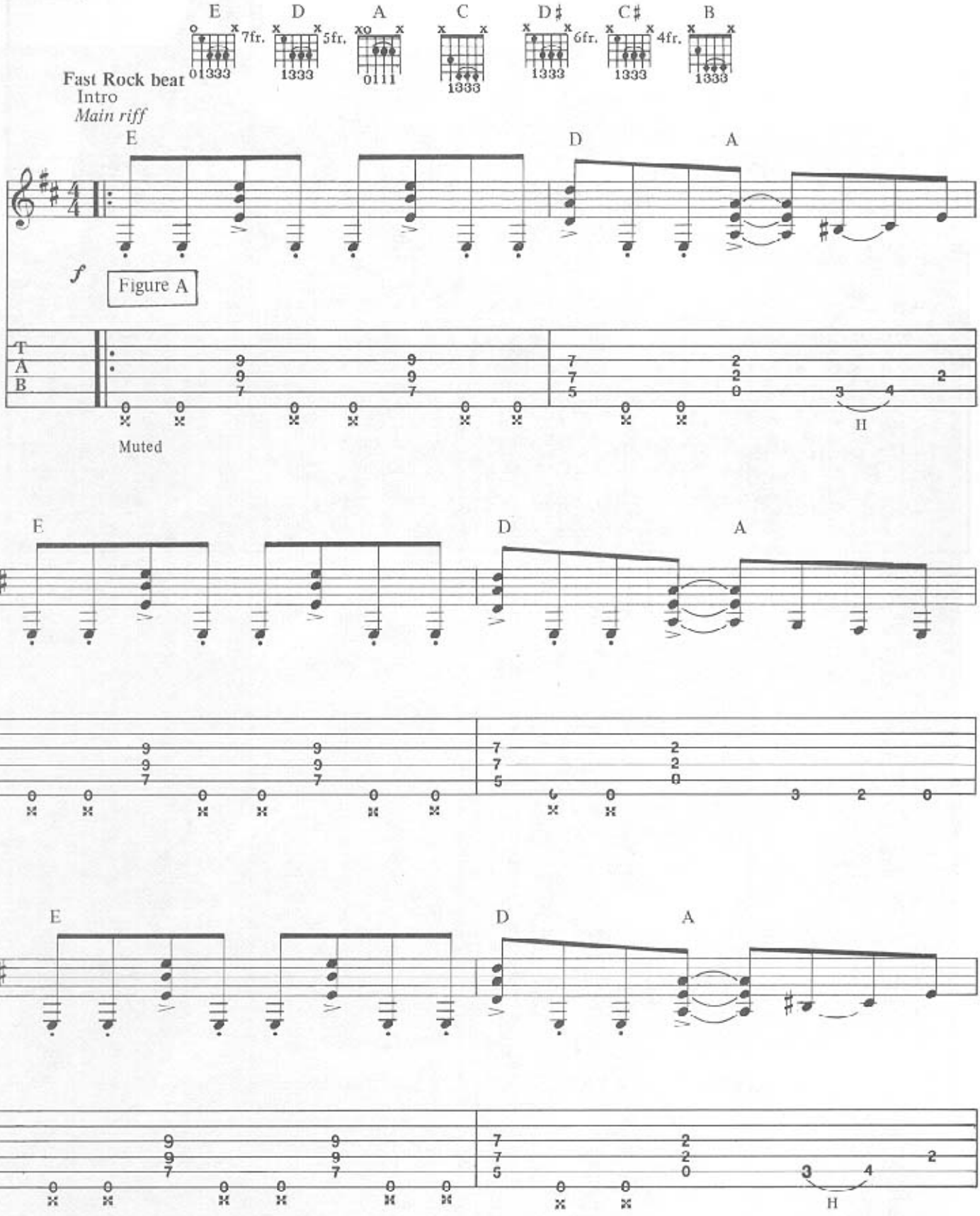

8va
D(sus4)
D
B
Full
P
E
Full Full
Full
Wide vibrato
A
3
Full
P
Full Full
Full
10
10 12
14
16
(16)14
16
22 22
22
14
14 1414
15
17
8va
F
1/2
1/2
A
3
F
1/2
1/2
A
Sl.
3
18
18 17
17
17 15 14
9
12
13
9
9 7 6
8va
Dsus4
D
B
1/2
P
E7sus4
7
7 9
7
9
(9) 7
9 9 10 12
12 14
8va
E7
H P
rit.
A
Sl.
Sl.
Full Full
(Hold bend
and vibrato)
A
(sustain)
H P
15
17
15 17 15
14
Sl.
Sl.
Full Full
17 17 17 21 21 21 22
22
(22)

Fin Costello



ARMED AND READY

Words and Music by Michael Schenker and Gary Barden



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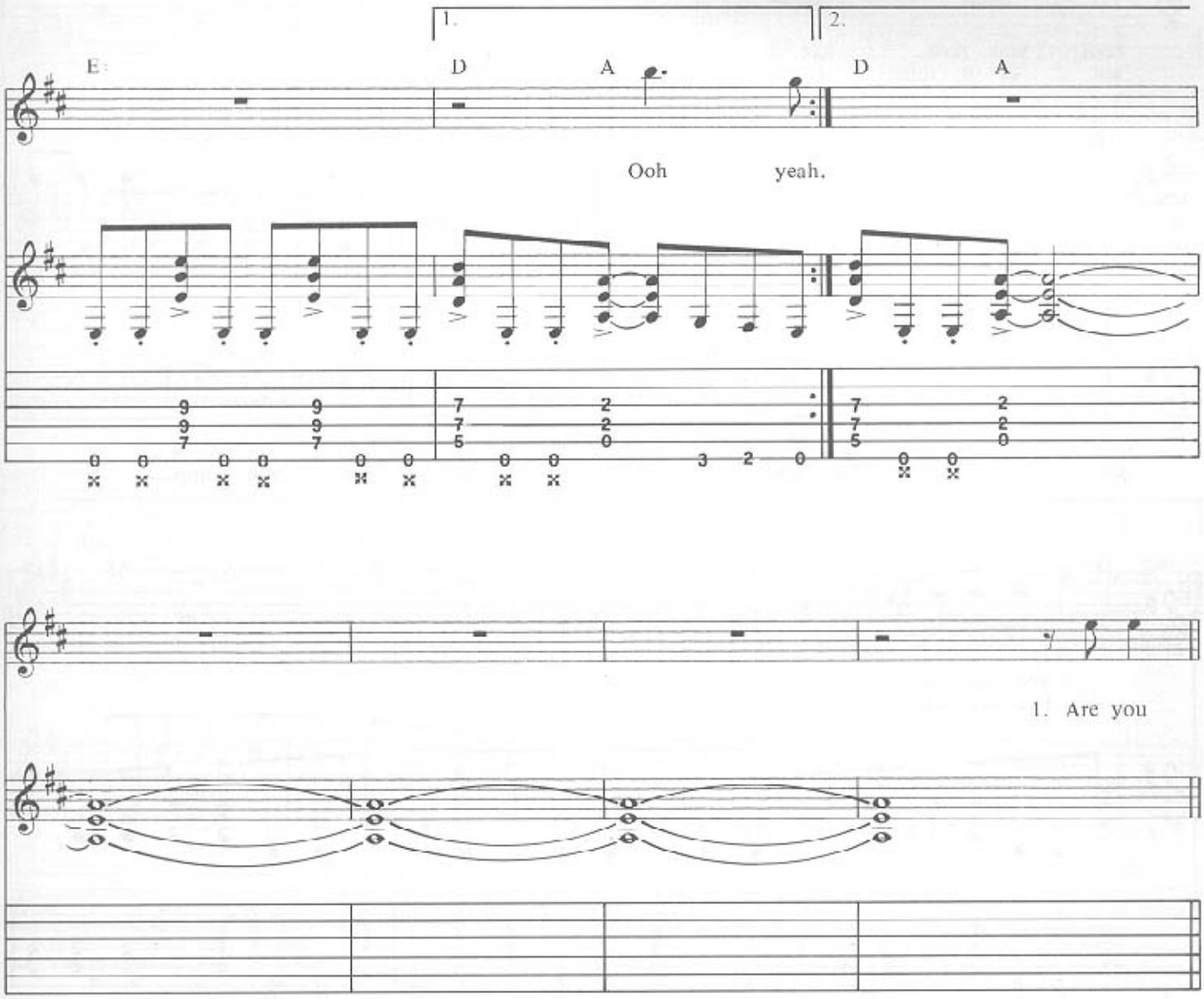
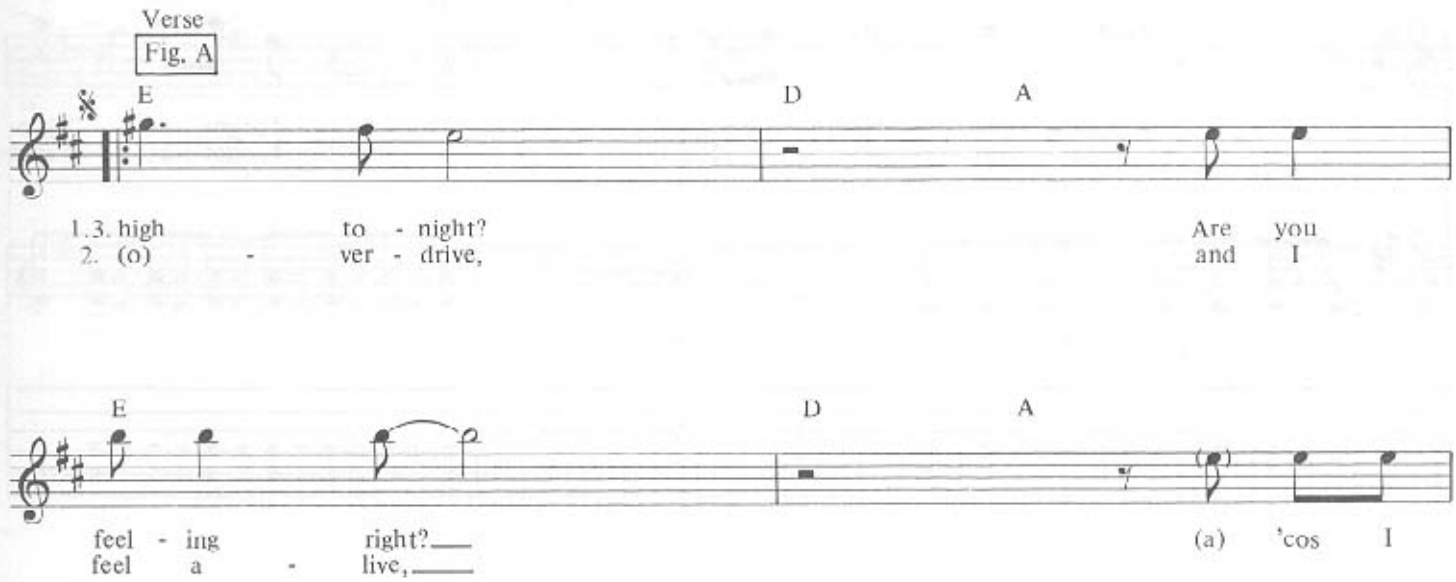

1.
2.
E
D
A
D
A
Ooh yeah.

1. Are you


Verse
Fig. A
E
D
A
1.3. high to - night? Are you
2. (o) - ver - drive, and I
E
D
A
feel - ing right? (a) 'cos I
feel a - live,

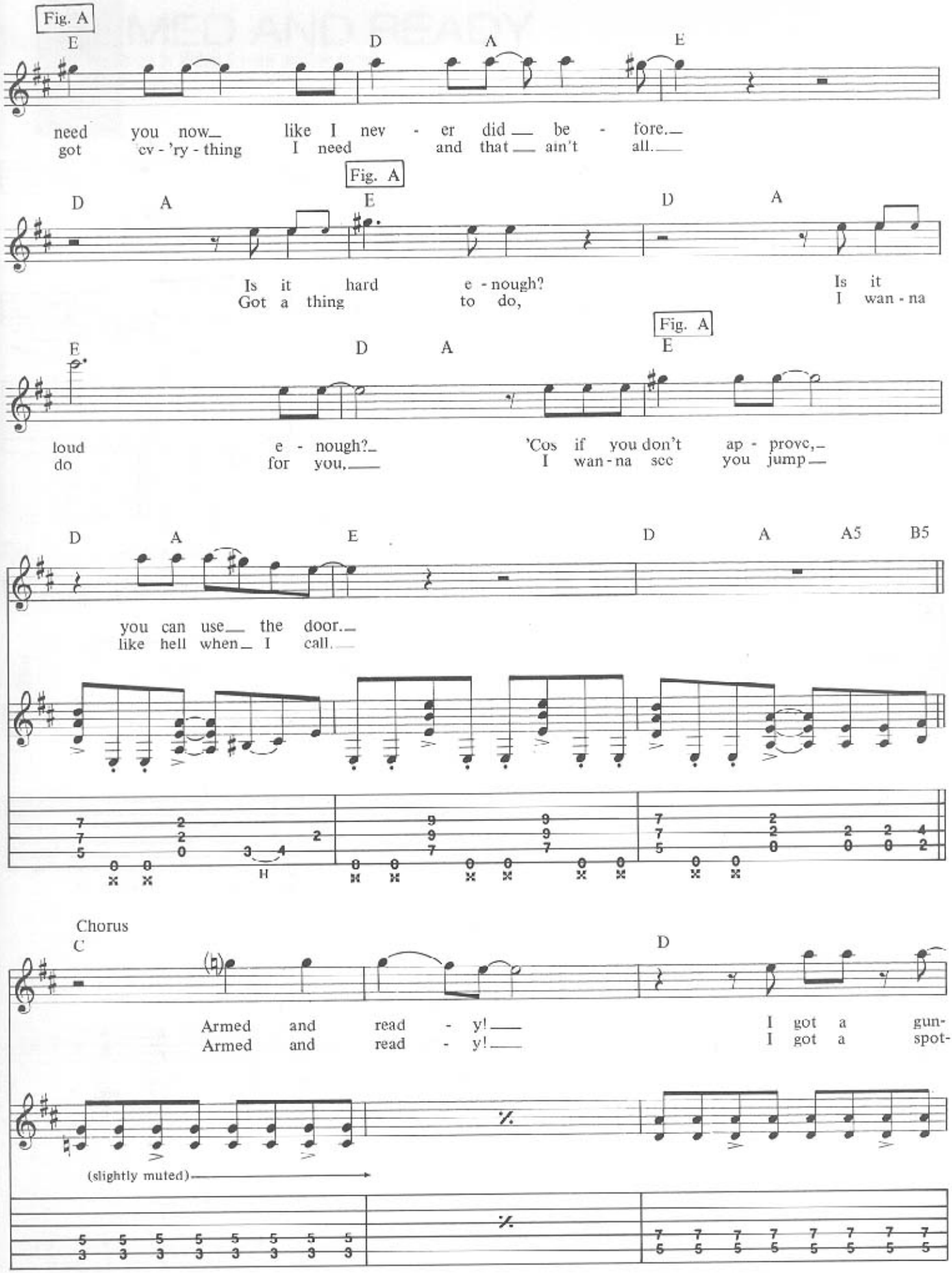
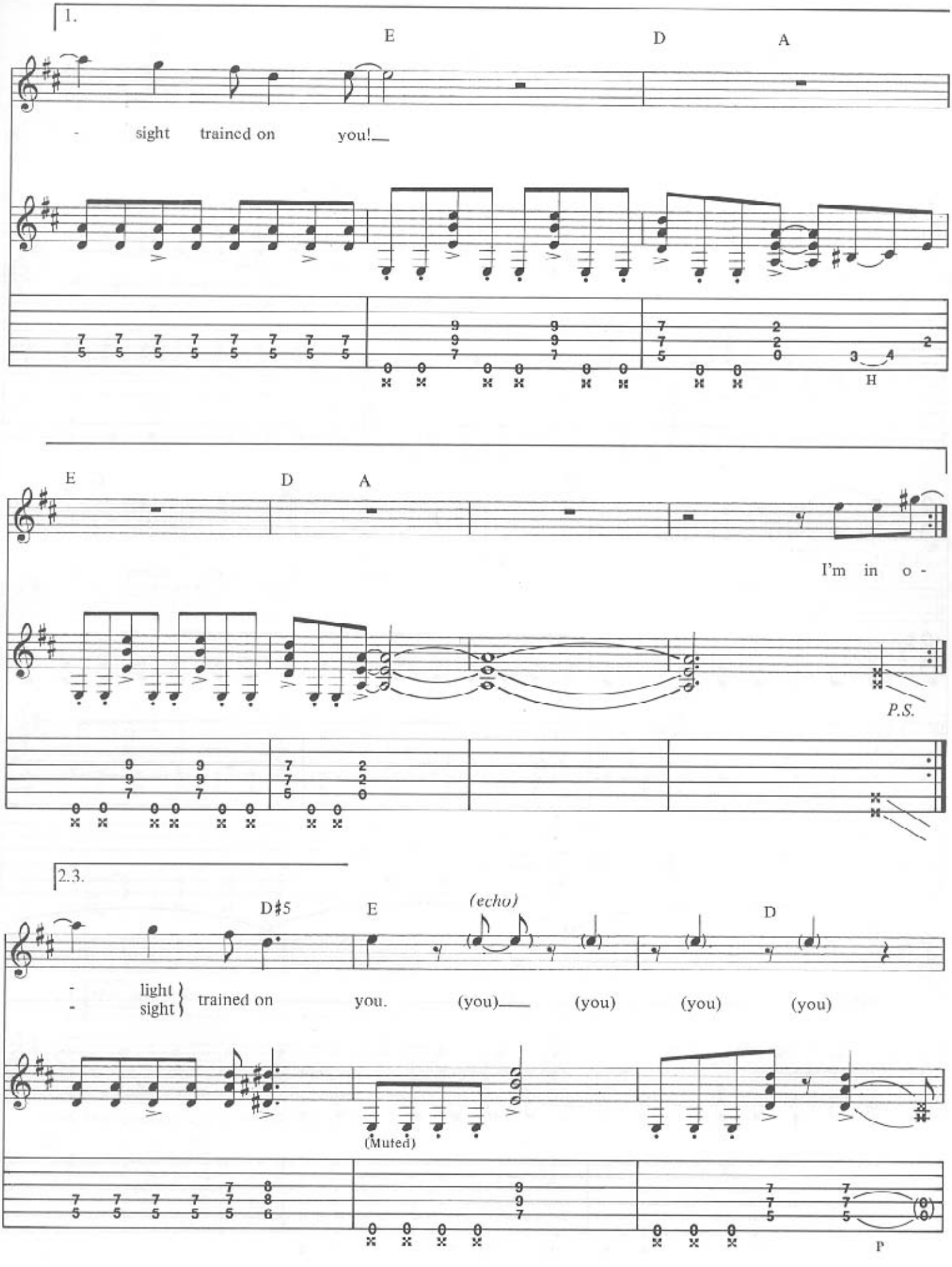
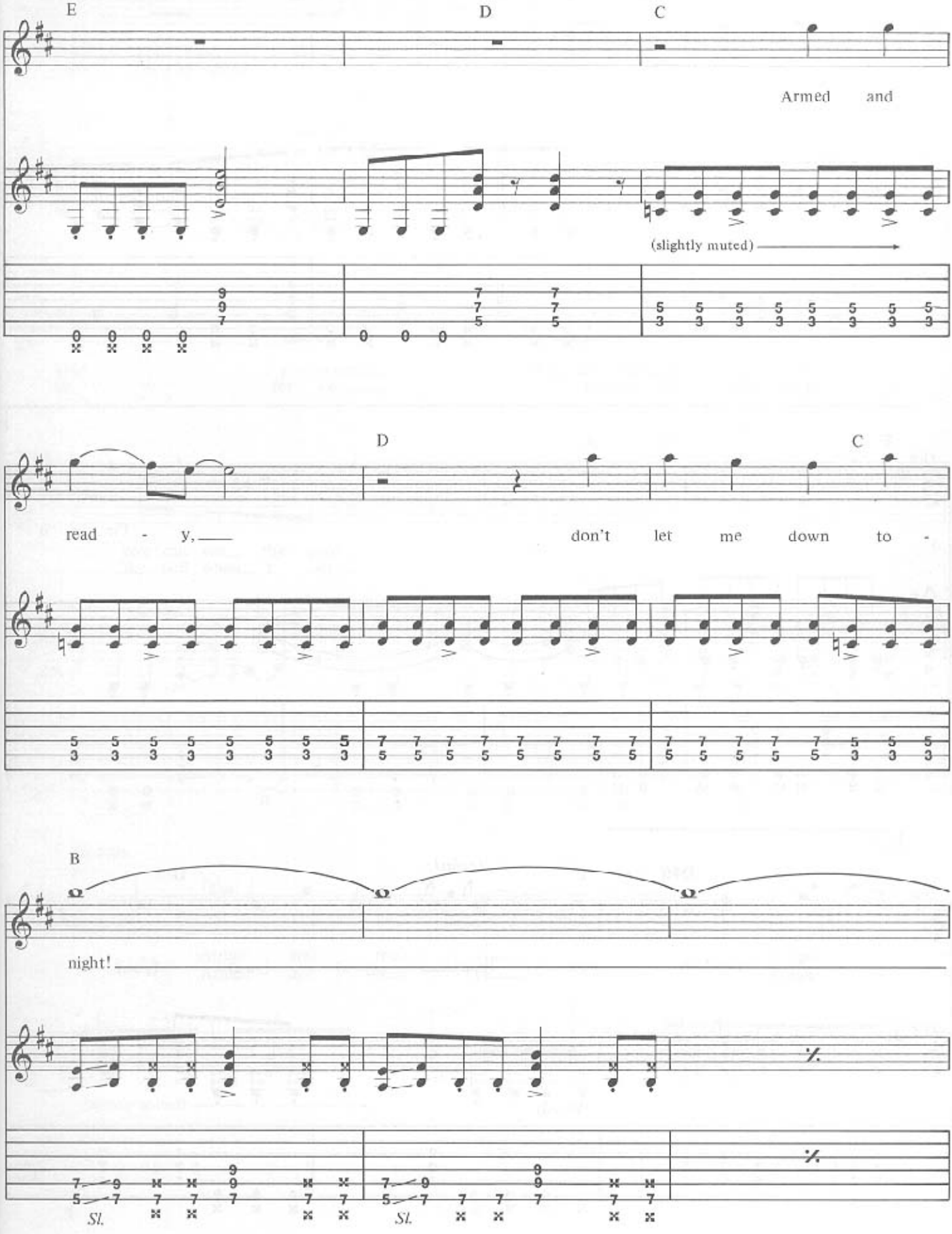
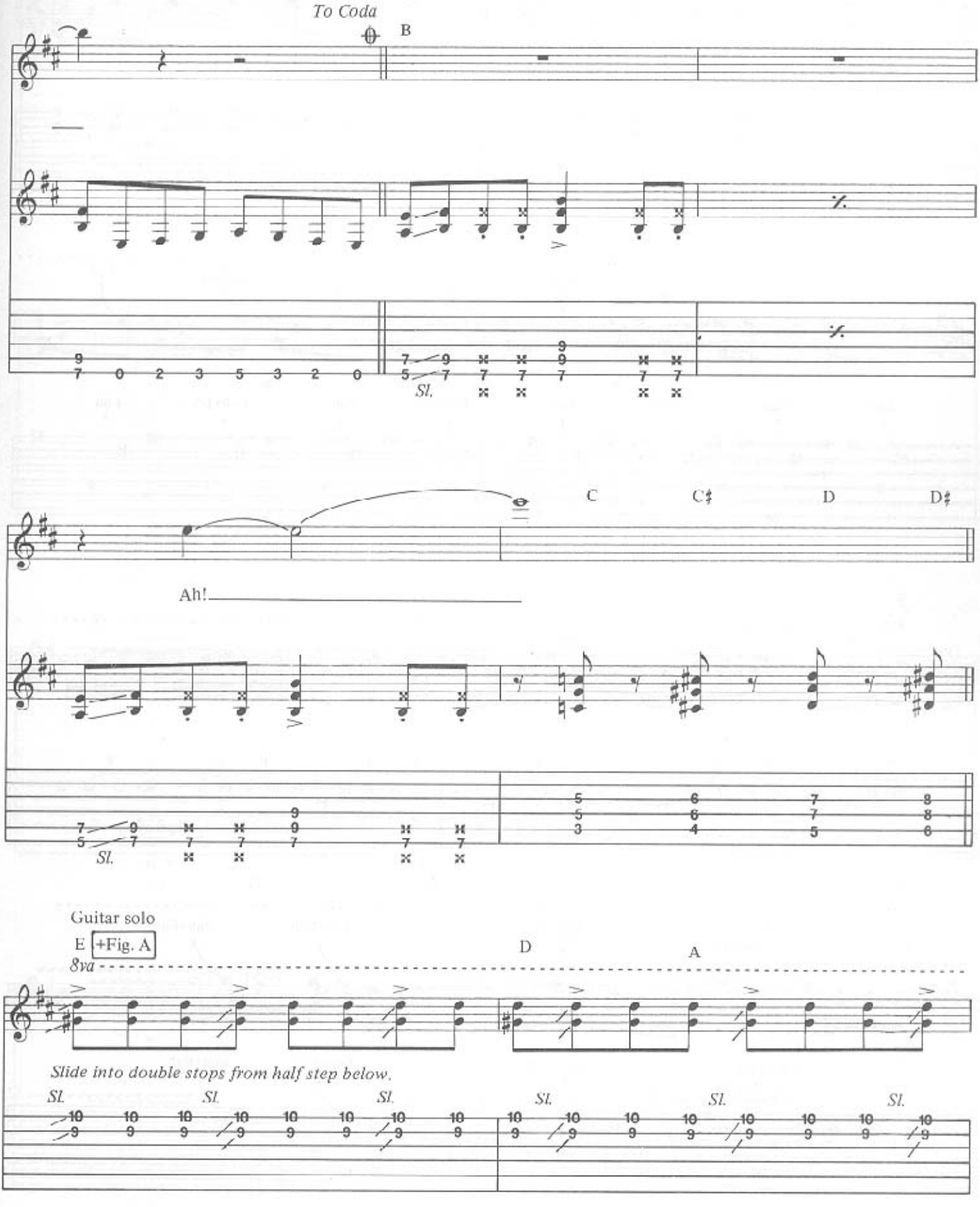
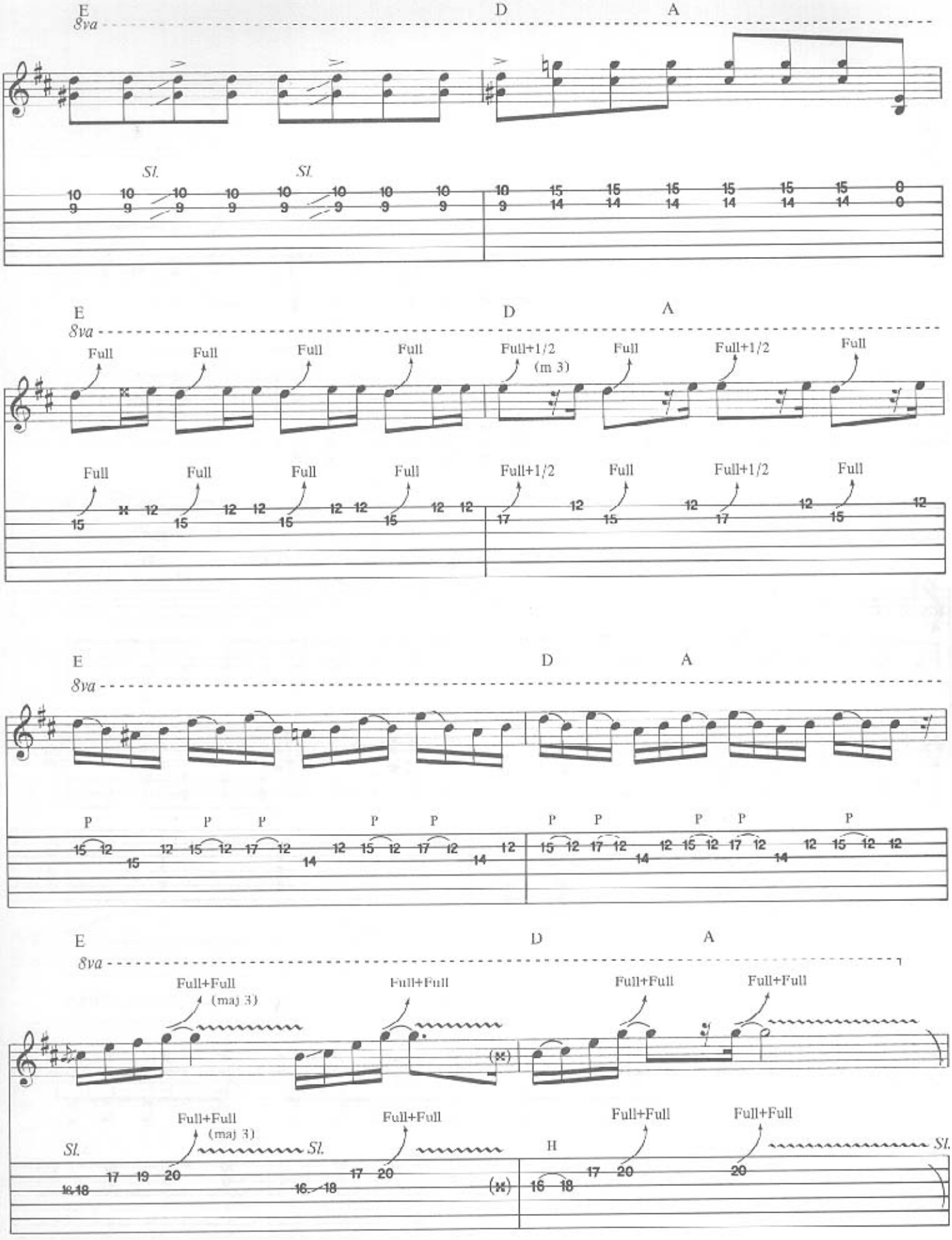


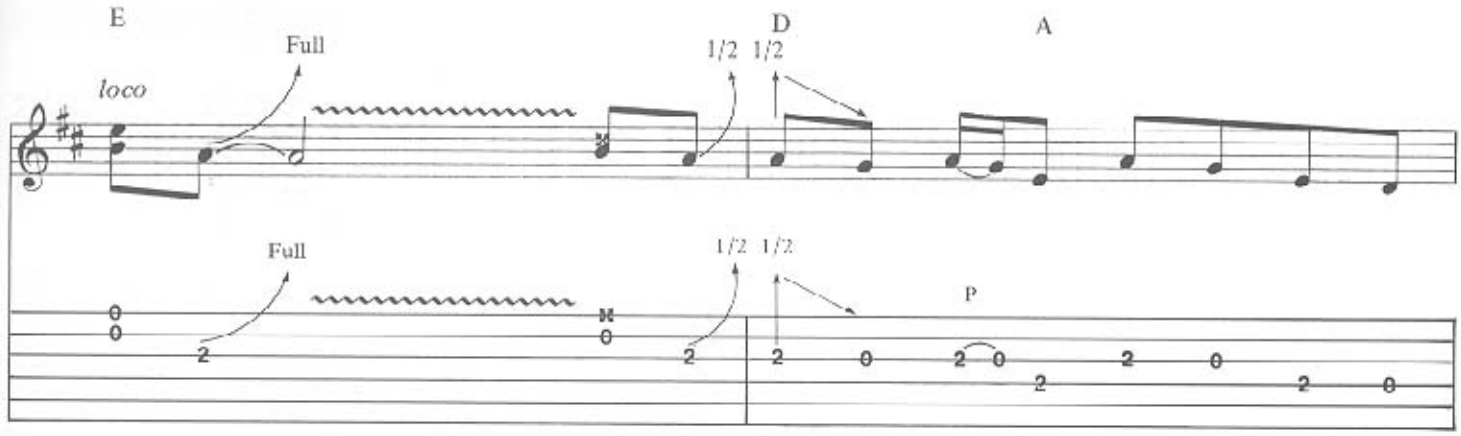
Fig. A
E D A E
need you now like I nev - er did be - fore.
got cv - 'ry - thing I need and that ain't all.
Fig. A
D A E D A
Is it hard e - nough? Is it
Got a thing to do, I wan - na
Fig. A
E D A E
loud e - nough? 'Cos if you don't ap - prove,
do for you, I wan - na see you jump
D A E D A A5 B5
you can use the door.
like hell when I call.
Chorus
C D
Armed and read - y! I got a gun-
Armed and read - y! I got a spot-
(slightly muted)

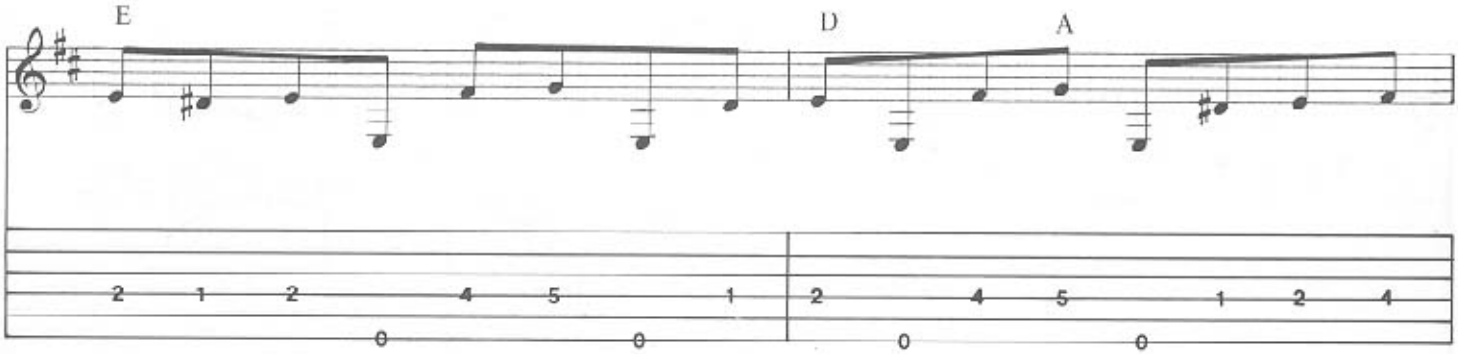

1.
E
D
A
- sight trained on you!
H
E
D
A
I'm in o -
P.S.
2.3.
D♯5
E
(echo)
D
- light
- sight
trained on
you.
(you)
(you)
(you)
(you)
(Muted)
P

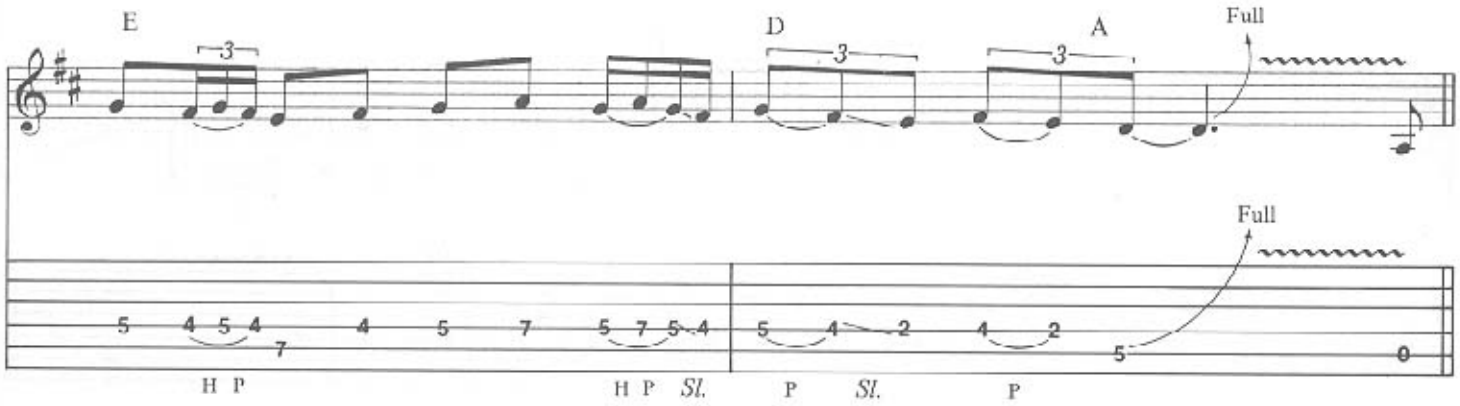

E
D
C
Armed and
(slightly muted)
D
C
read - y,
don't let me down to -
B
night!
Sl.
Sl.

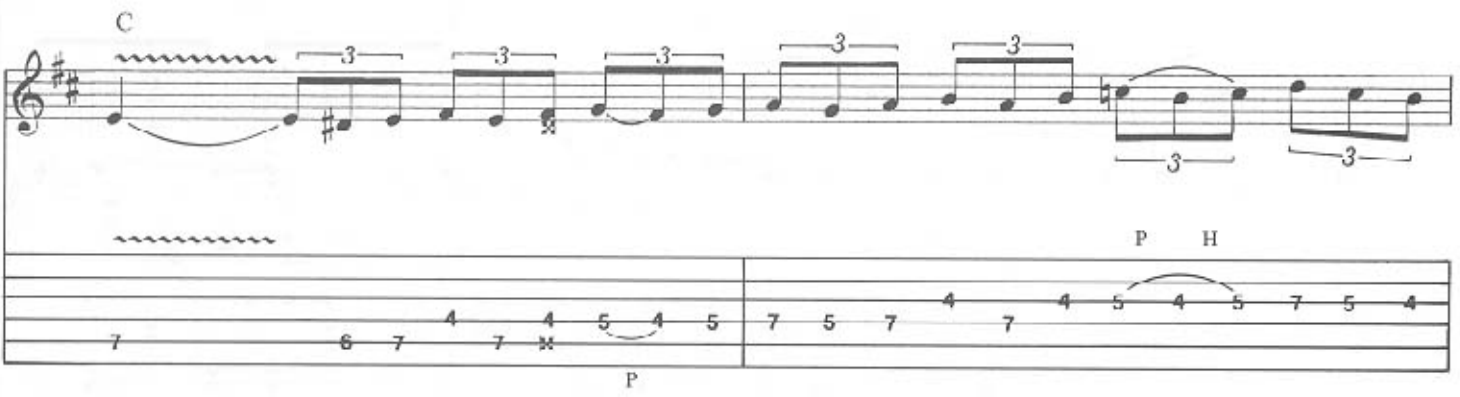

To Coda
B
Sl.
C
C♯
D
D♯
Ah!
Sl.
Guitar solo
E
+Fig. A
8va
D
A
Slide into double stops from half step below.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.

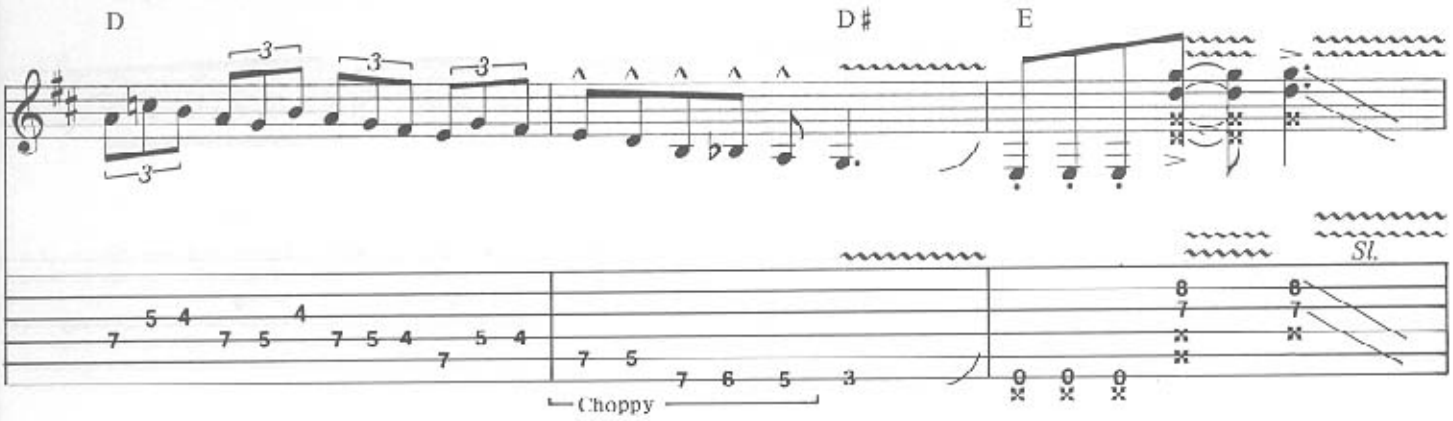

E
D
A
8va
Sl.
Sl.
Full
Full+1/2
(m 3)
P
Full+Full
(maj 3)
H

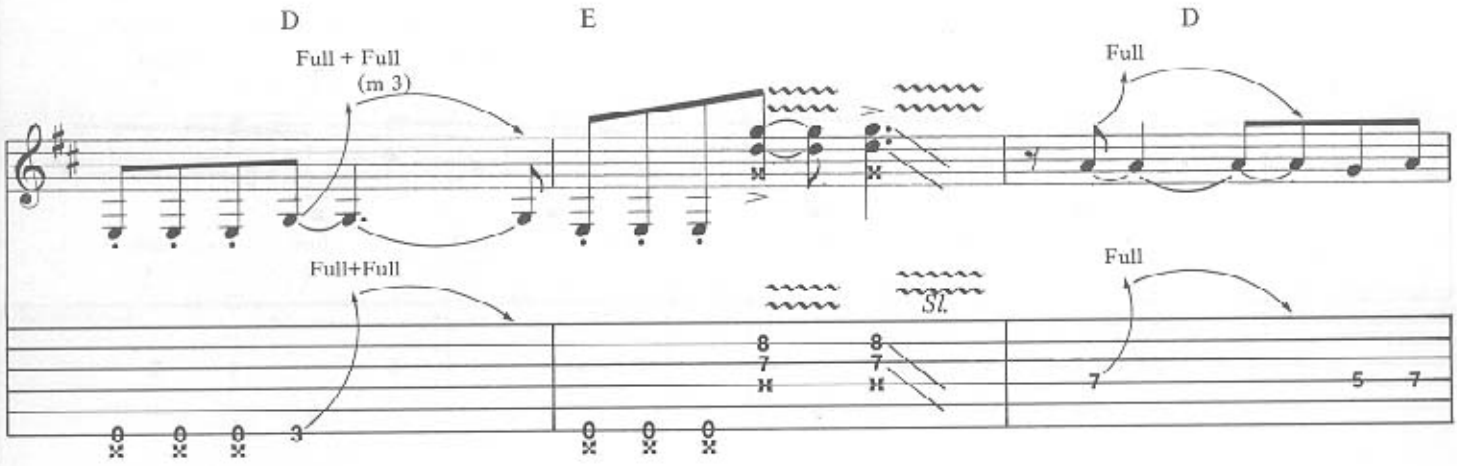

E
D
A
loco
Full
1/2 1/2
Full
1/2 1/2
P

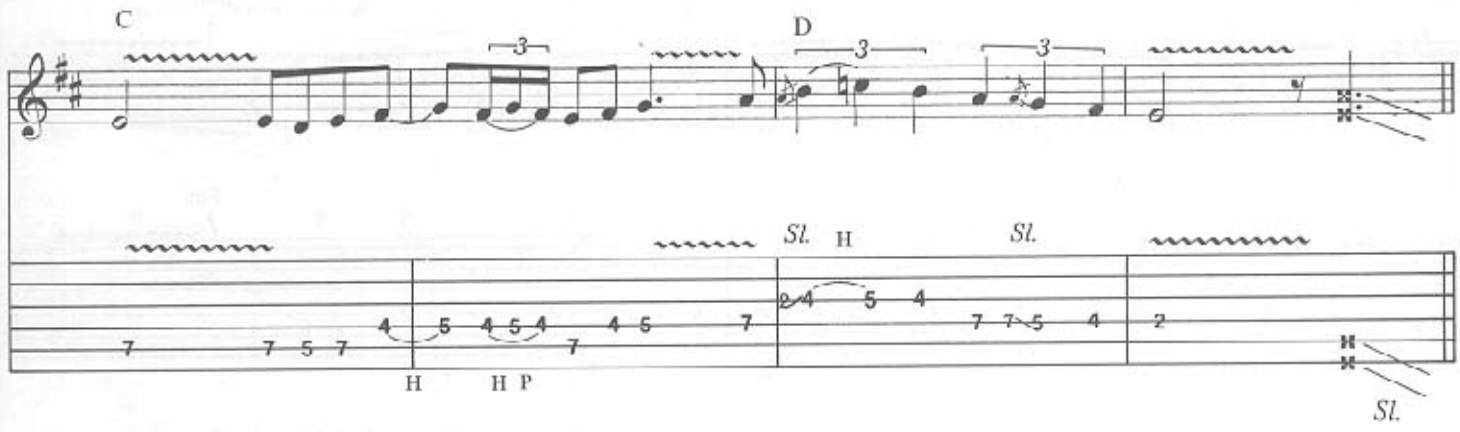

E
D
A

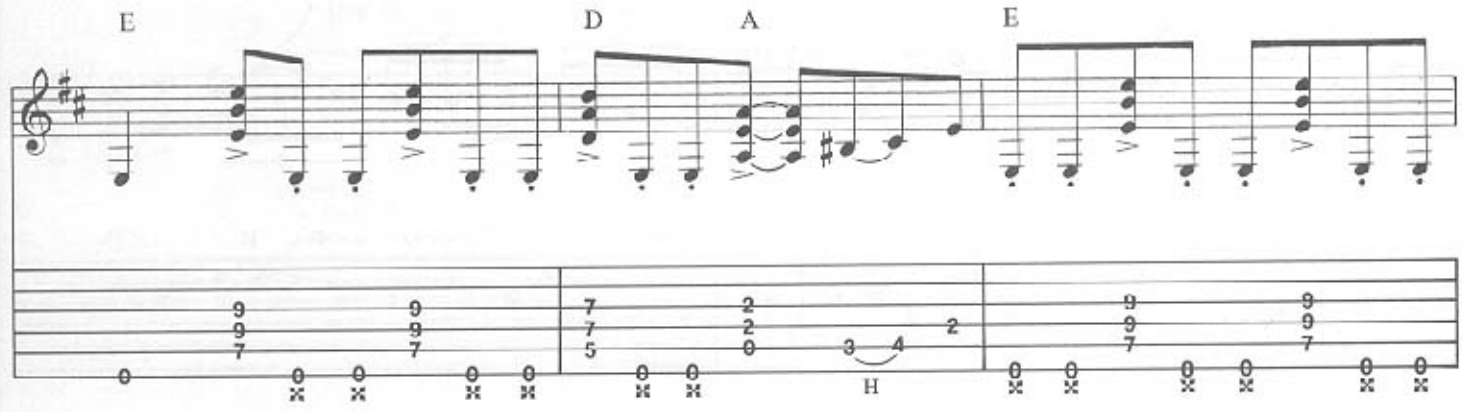

E
D
A
Full
Full
H P
H P Sl.
P
Sl.
P

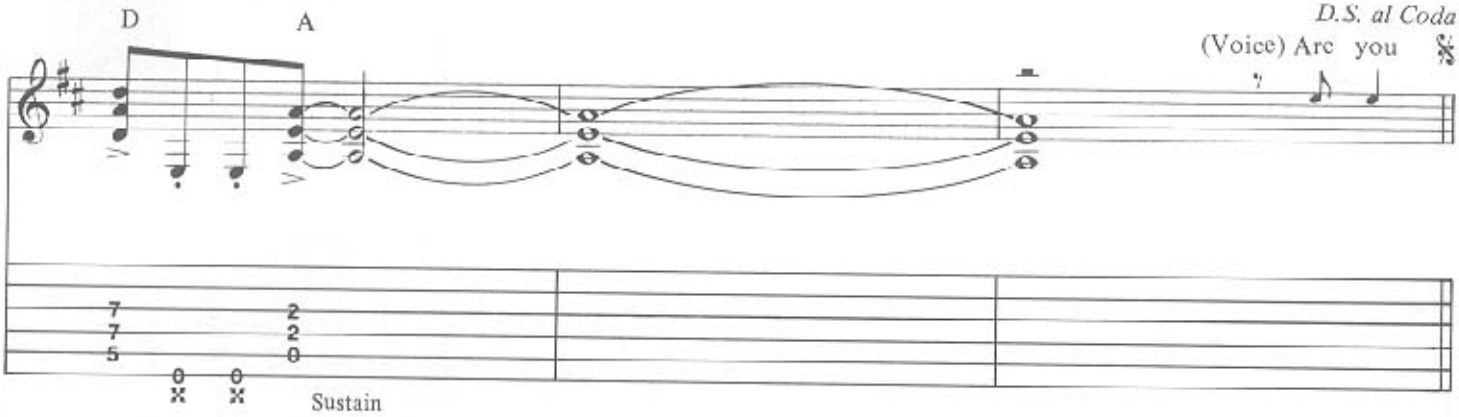

C
P H
P

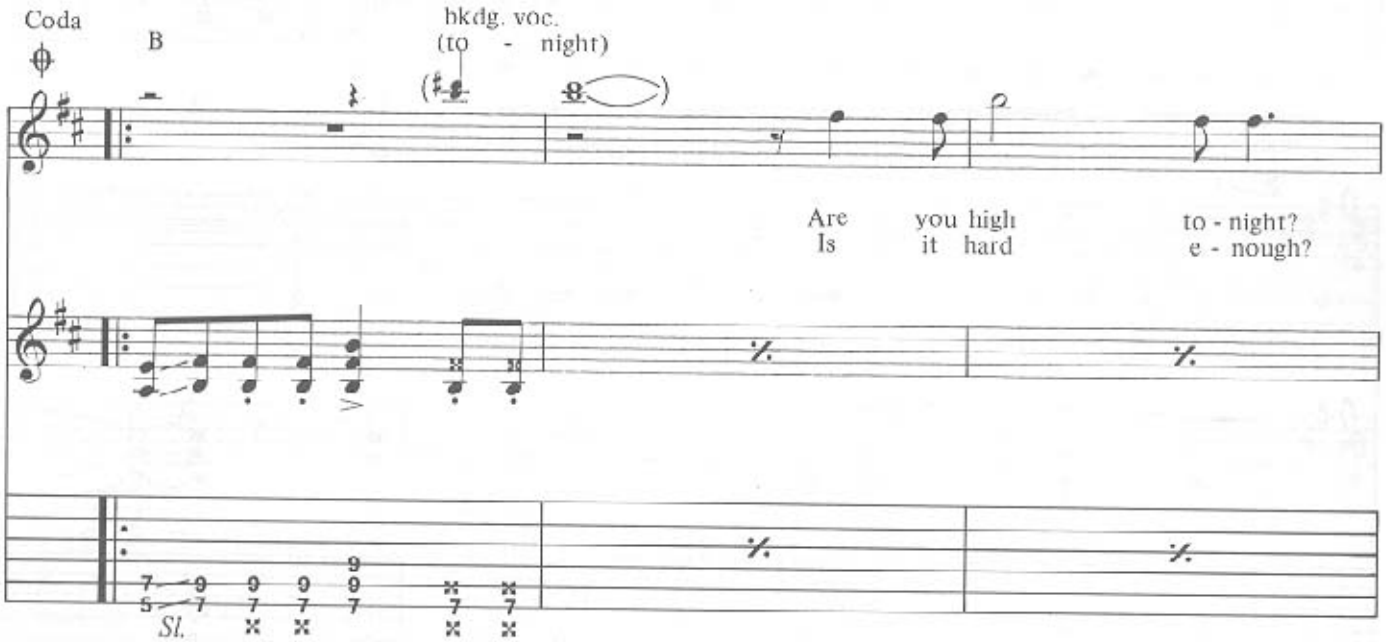

D
D♯
E
Sl.
Choppy

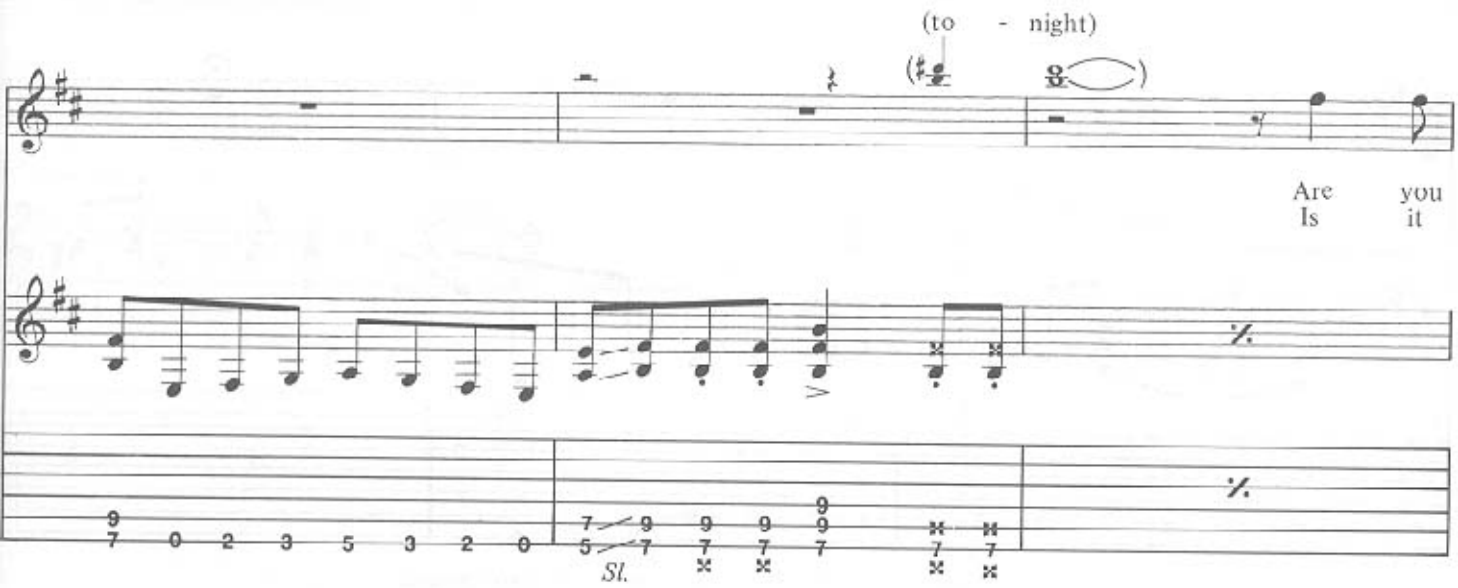

D
E
D
Full + Full
(m 3)
Full
Full+Full
Sl.
Full

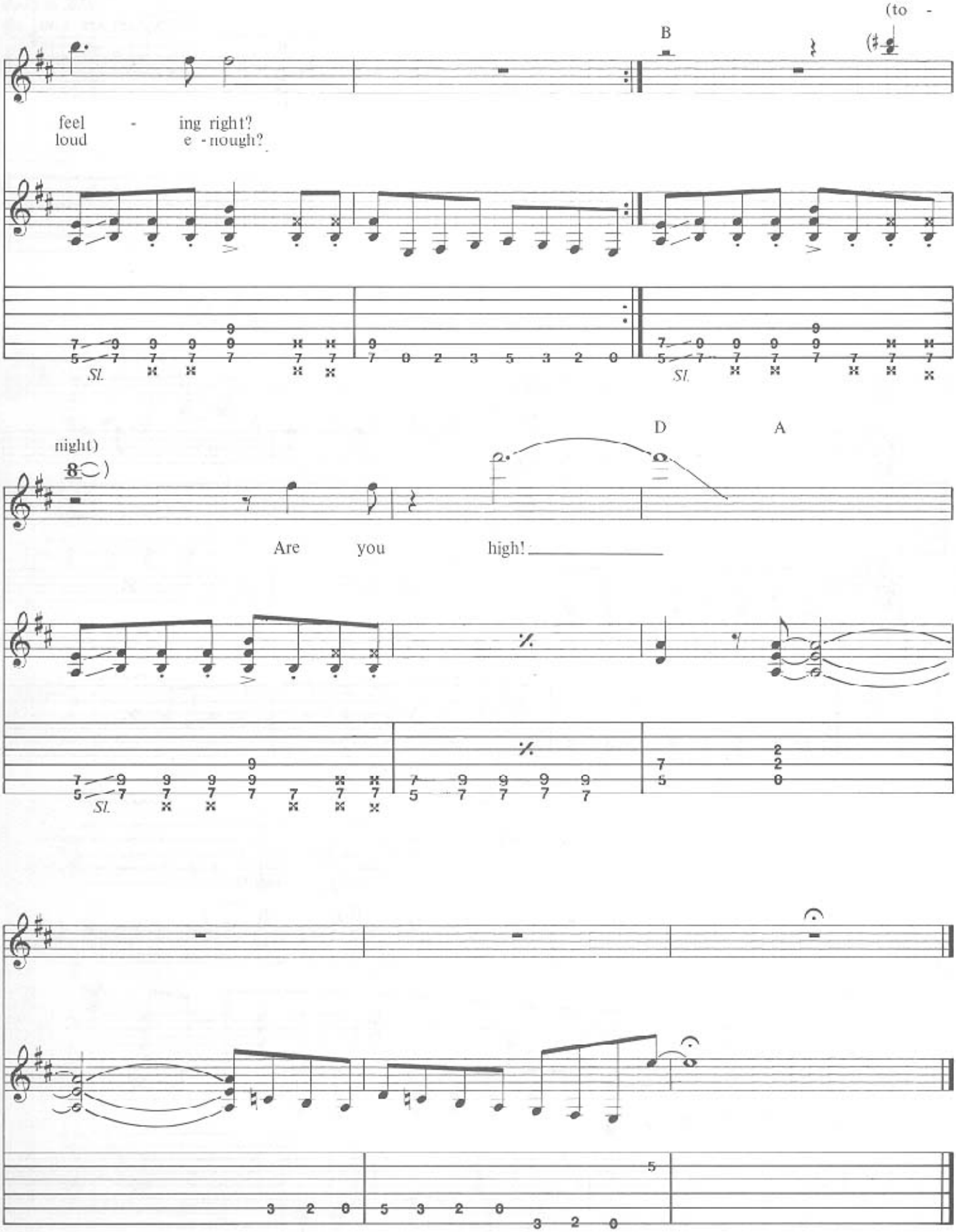

C
D
Sl.
H
Sl.
H
H P
Sl.


E
D
A
E
H


D
A
D.S. al Coda
(Voice) Are you
Sustain

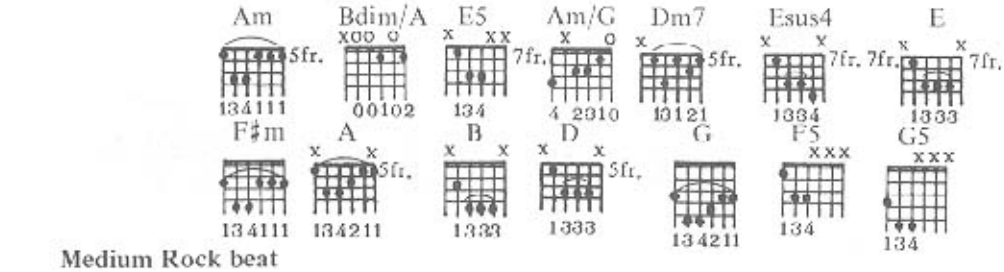

Coda
B
bkdg. voc.
(to - night)
Are you high to - night?
Is it hard e - nough?
Sl.

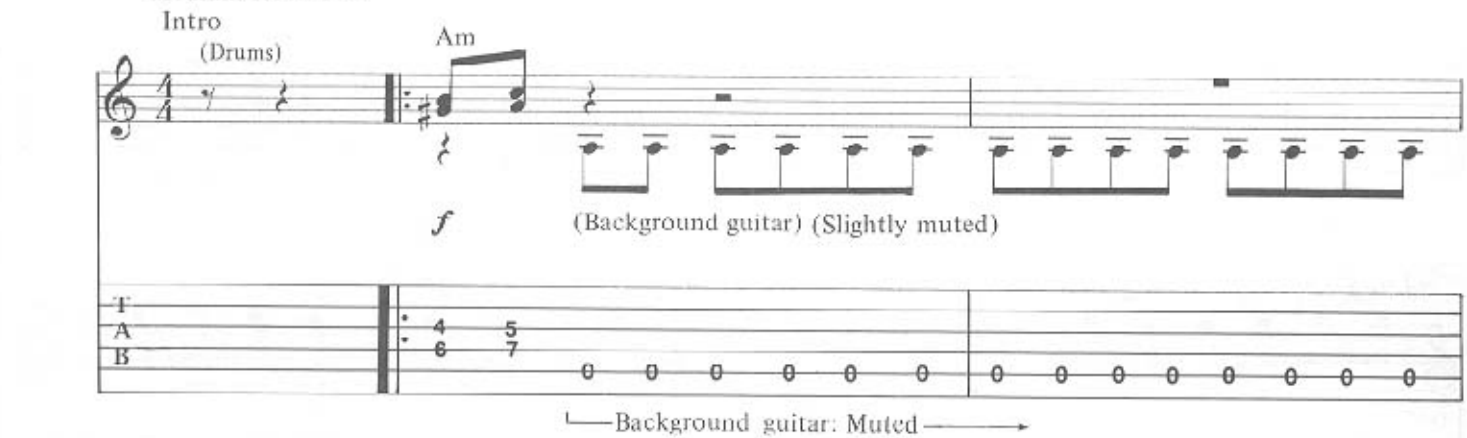

(to - night)
Are you
Is it
Sl.

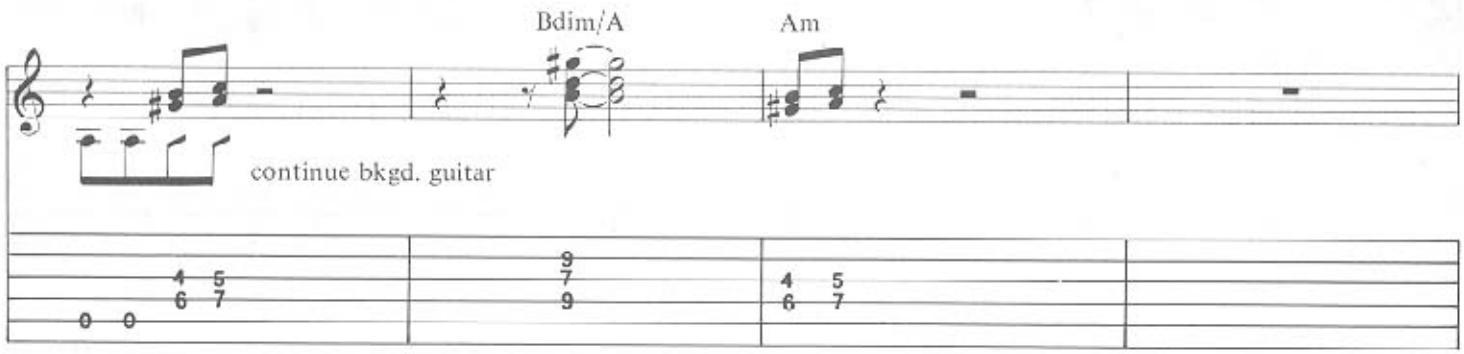

(to -
B
feel - ing right?
loud e - nough?
Sl.
Sl.
night)
D
A
Are you high!
Sl.

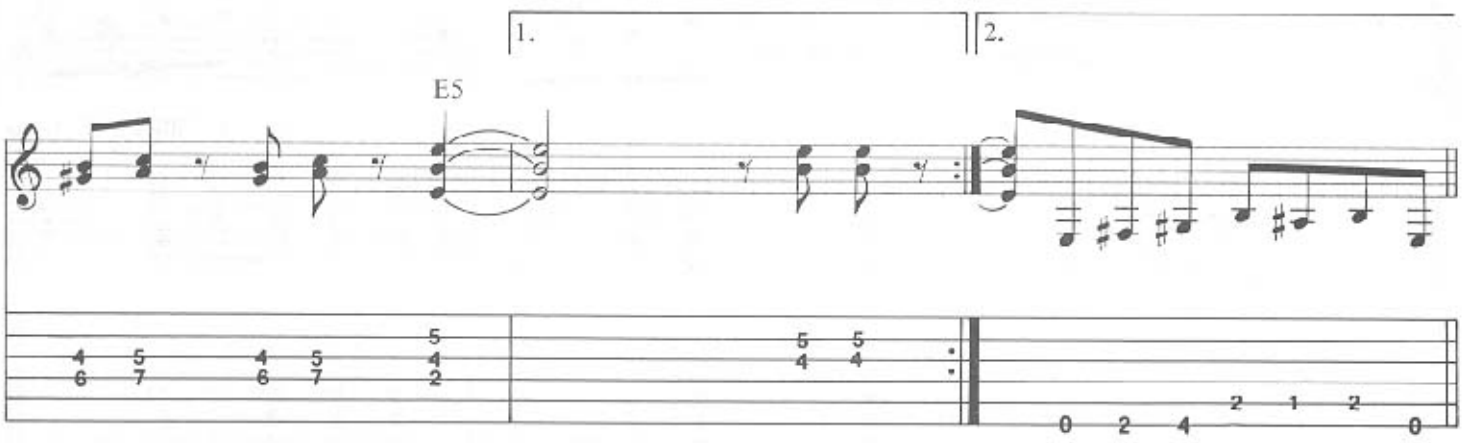
I'M GONNA MAKE YOU MINE

Words and Music by Andy Nye, Gary Barden, Michael Schenker and Ted McKen









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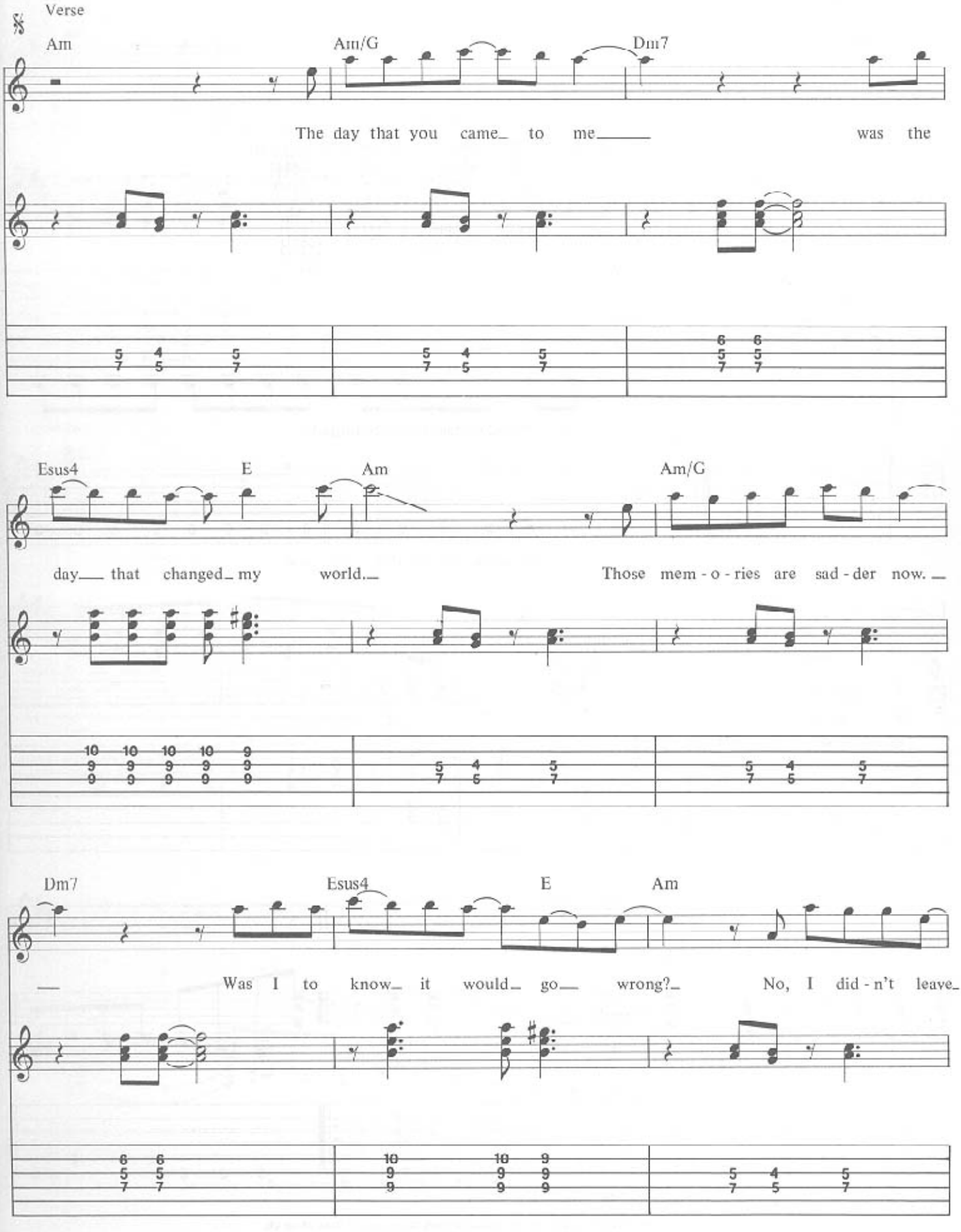
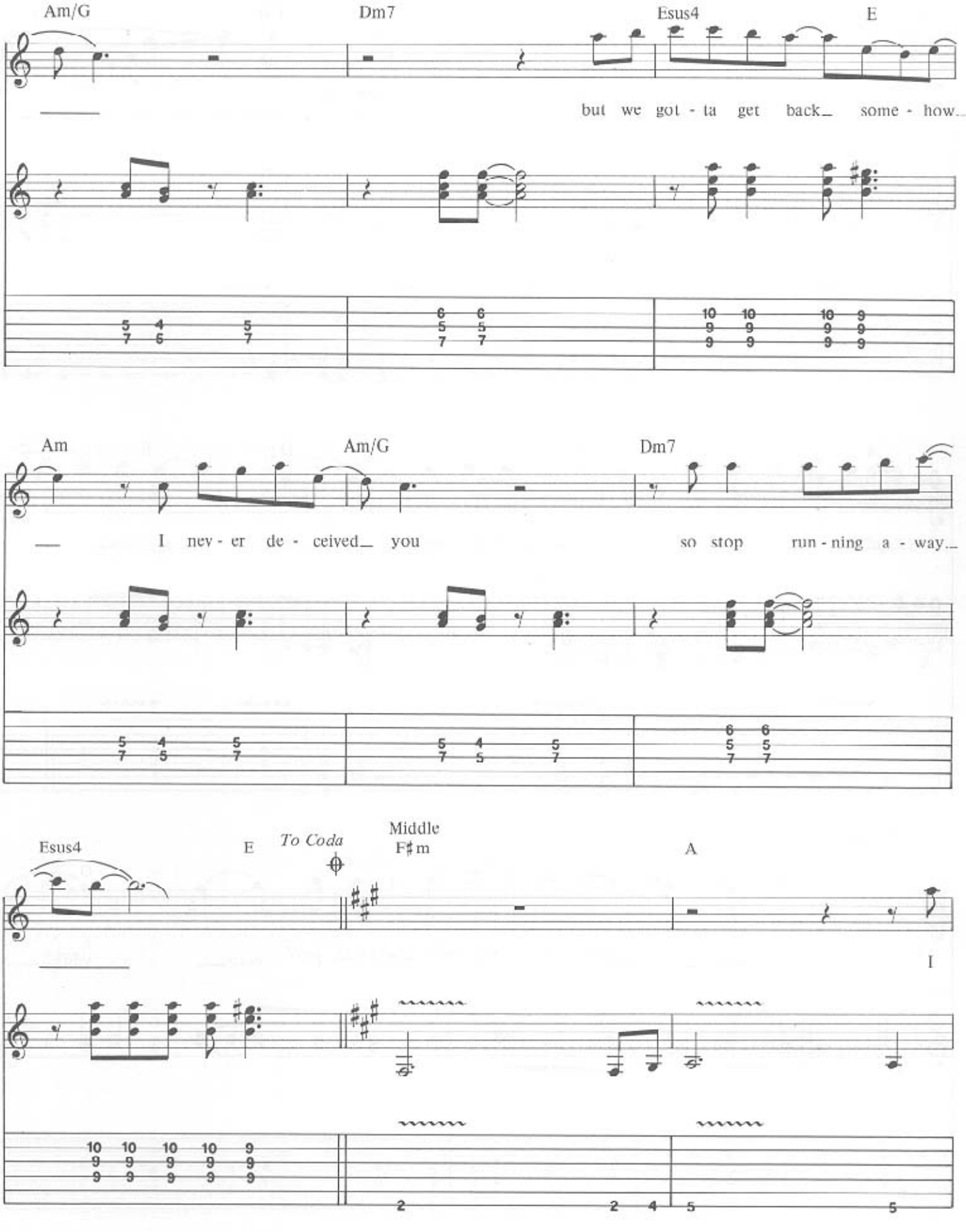
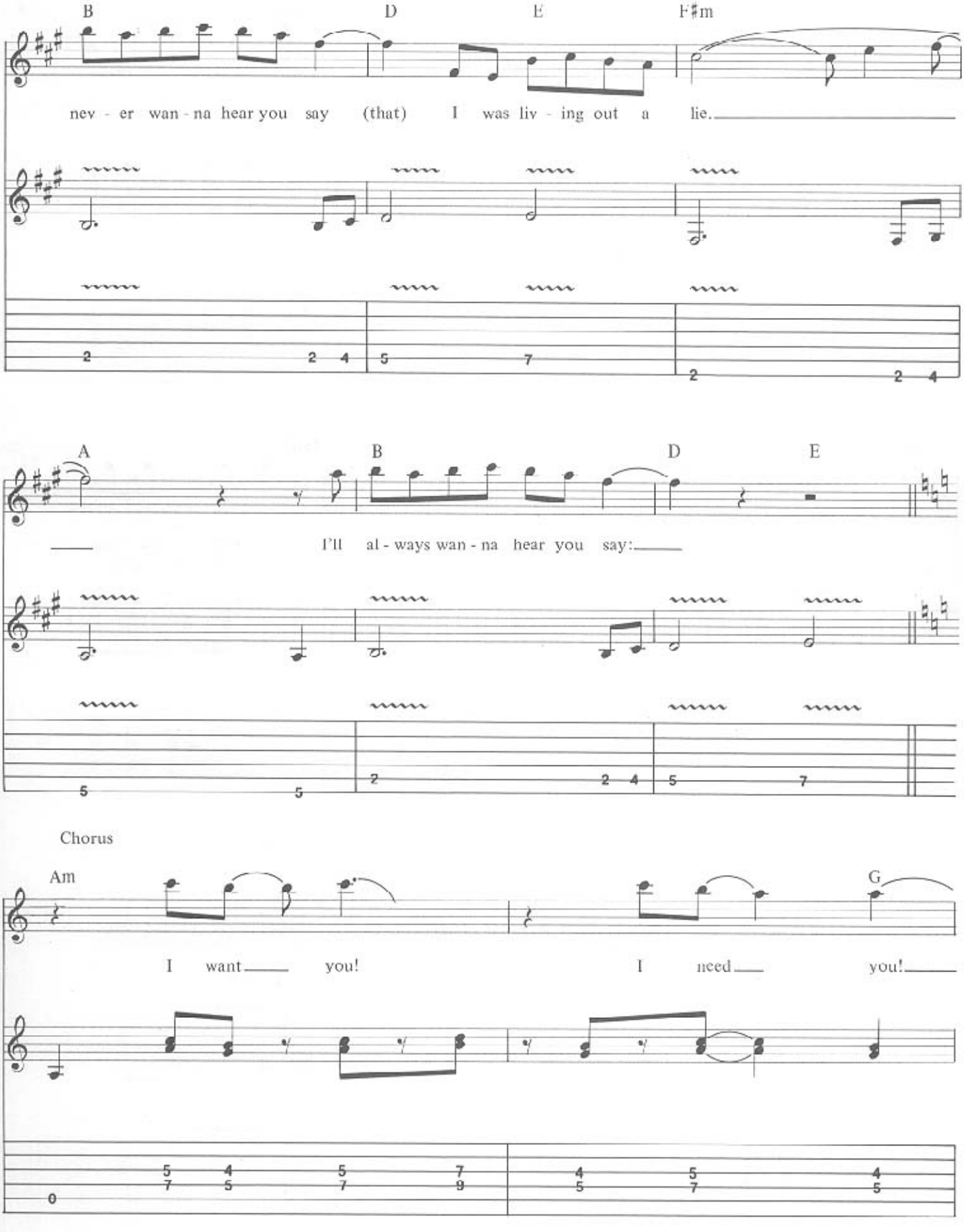
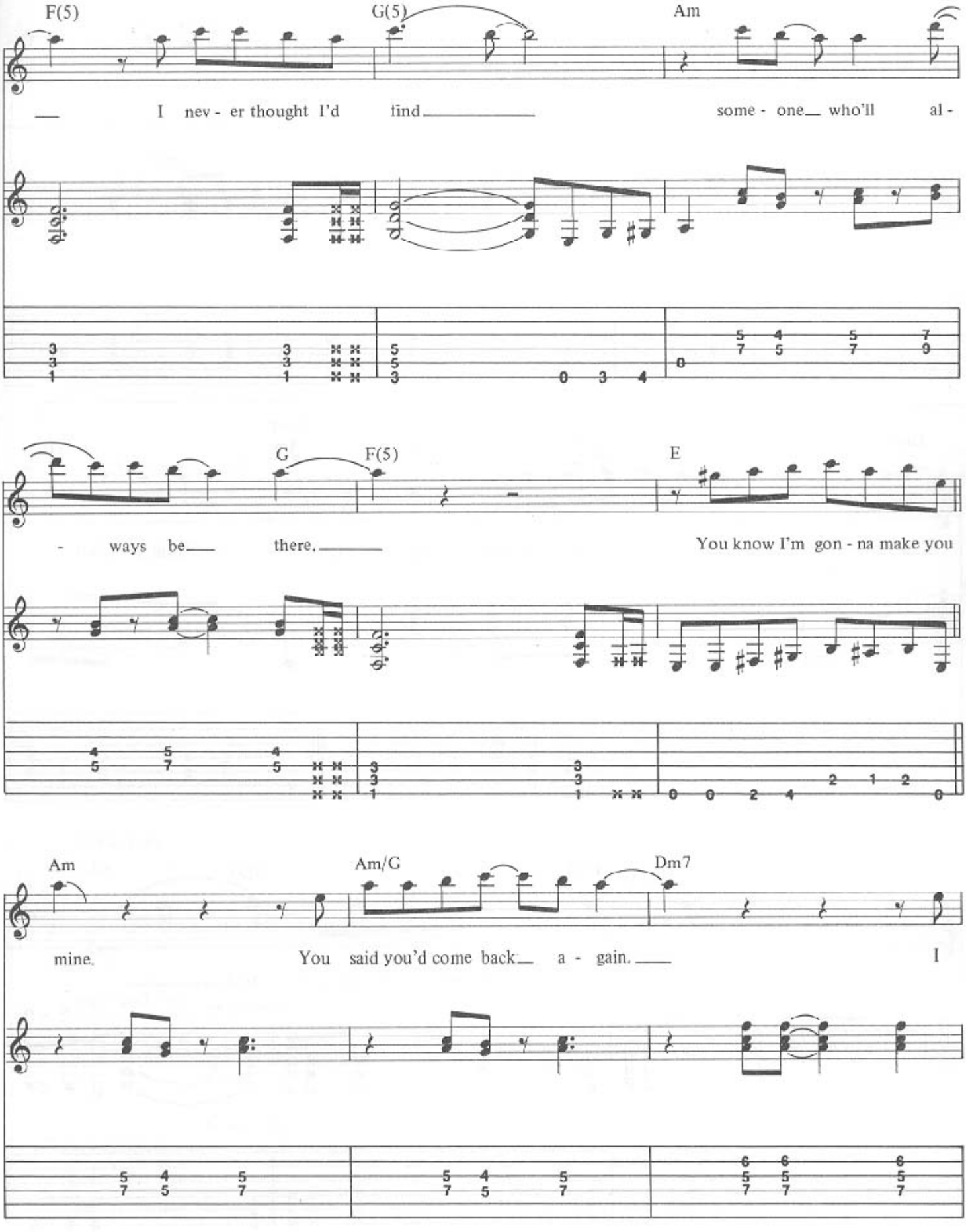
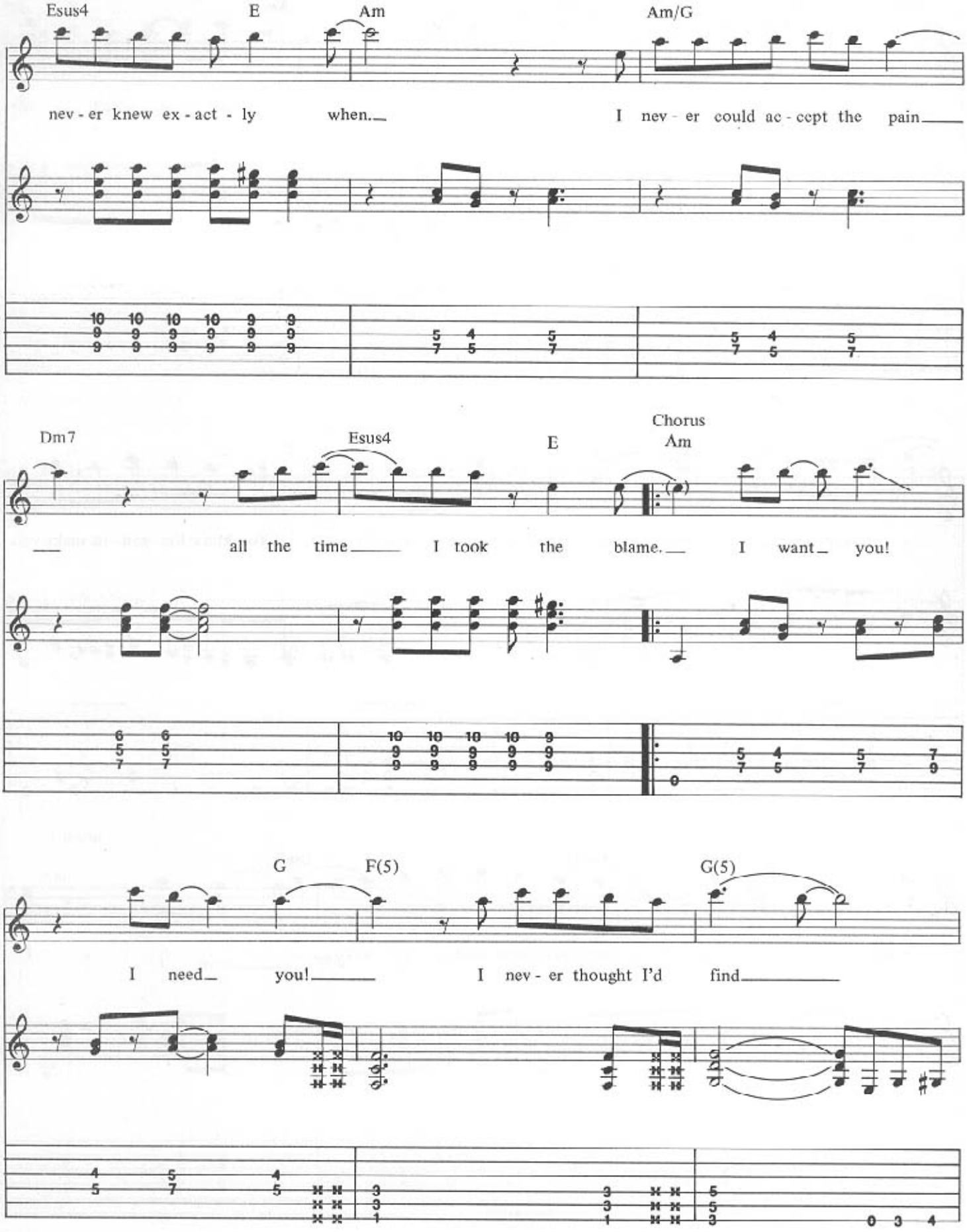
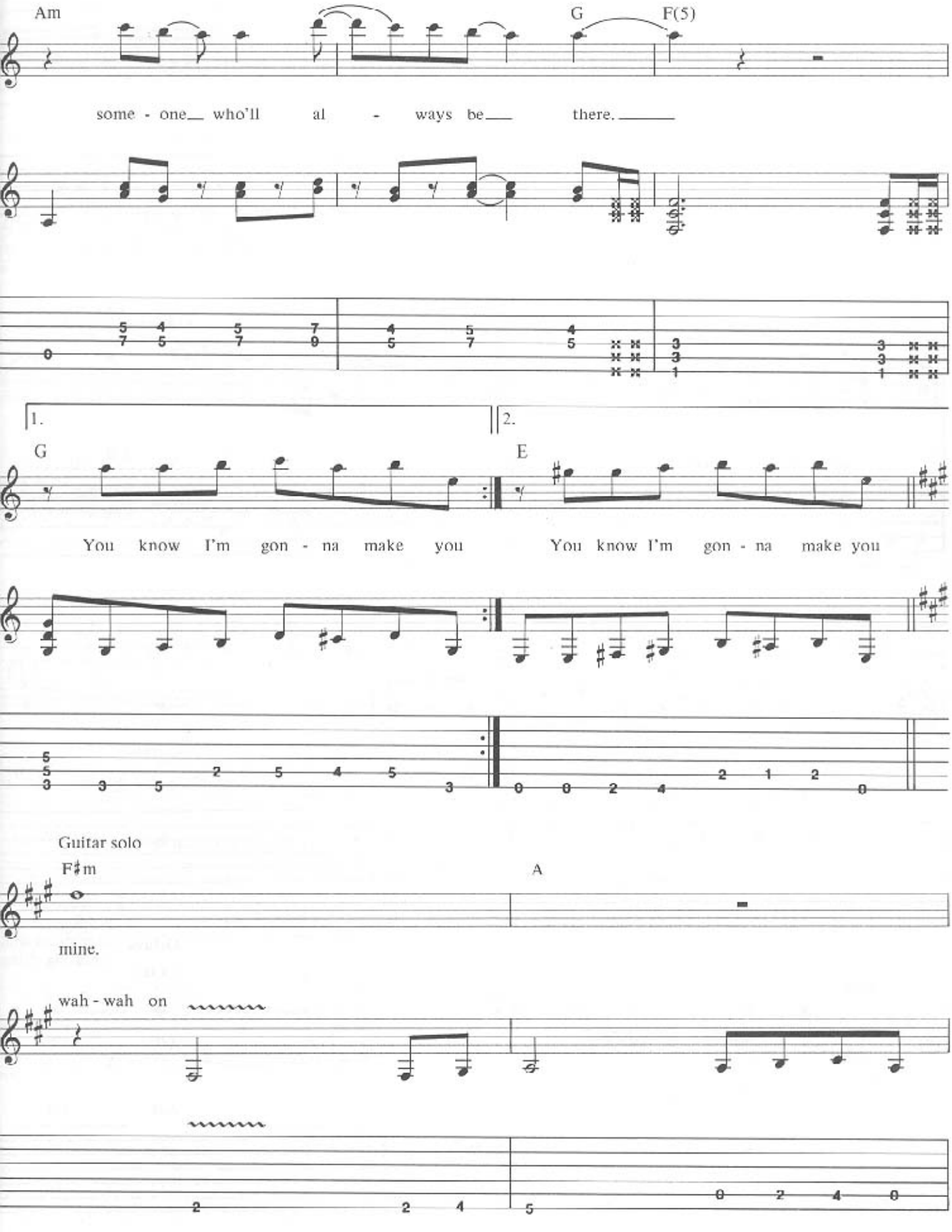

Verse
Am
Am/G
Dm7
The day that you came_ to me_____ was the
Esus4
E
Am
Am/G
day___ that changed_ my world._ Those mem - o - ries are sad - der now. _
Dm7
Esus4
E
Am
___ Was I to know_ it would_ go___ wrong?_ No, I did - n't leave_

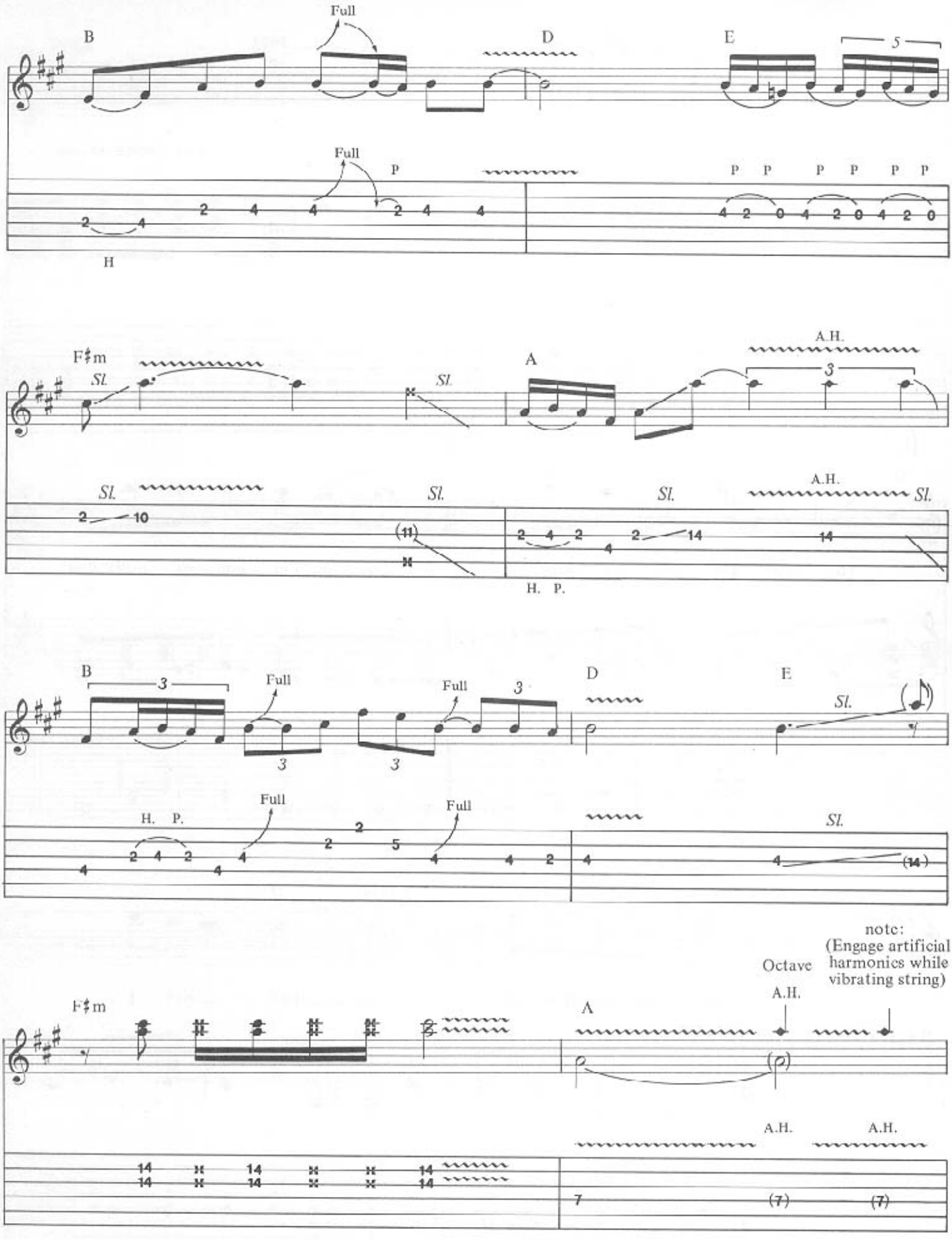

Am/G
Dm7
Esus4
E
but we got - ta get back_ some - how_
Am
Am/G
Dm7
I nev - er de - ceived_ you
so stop run - ning a - way_
Esus4
E
To Coda
Middle
F♯m
A
I

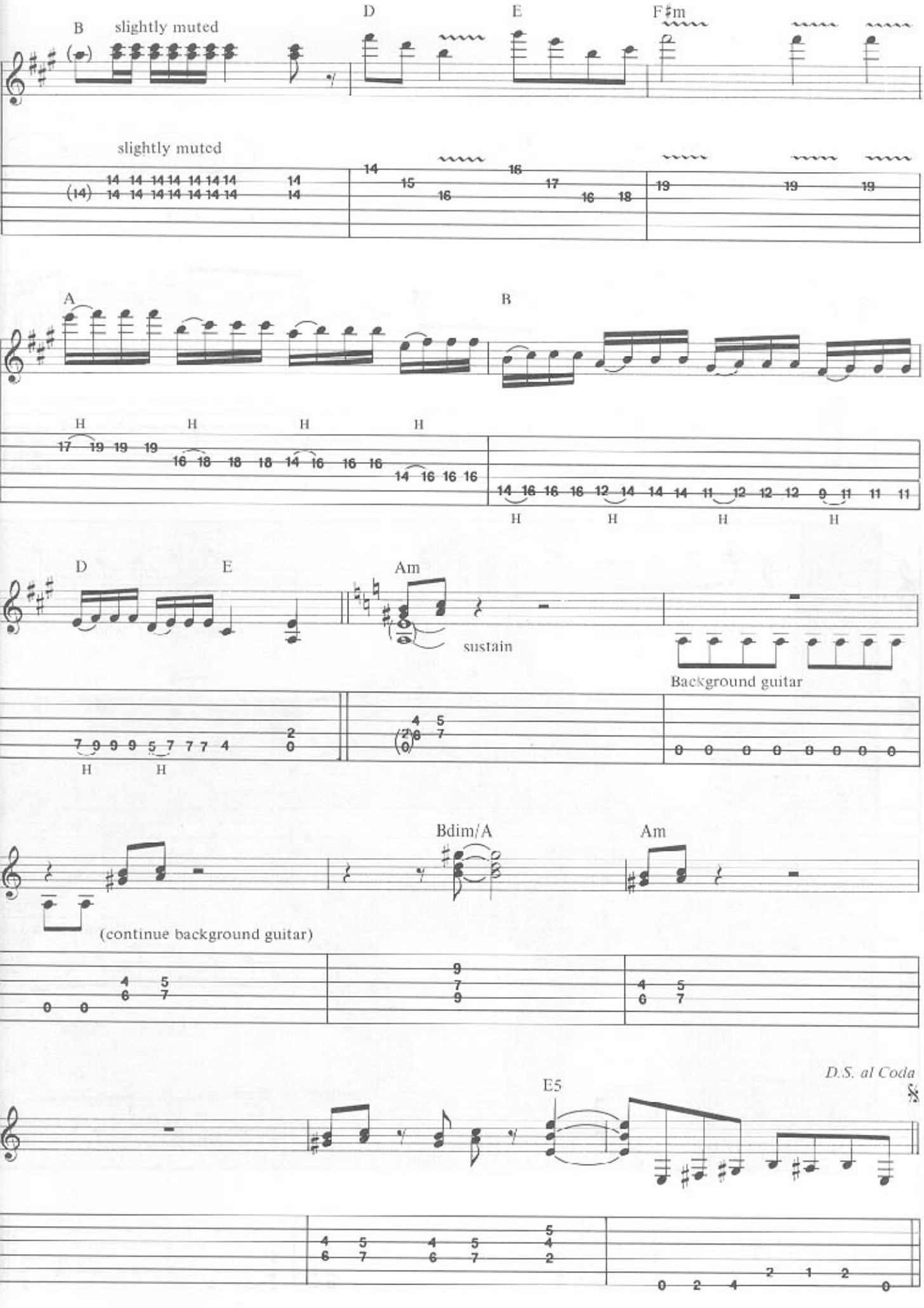

B
D
E
F♯m
nev - er wan - na hear you say (that) I was liv - ing out a lie.
A
B
D
E
I'll al - ways wan - na hear you say:
Chorus
Am
G
I want you!
I need you!

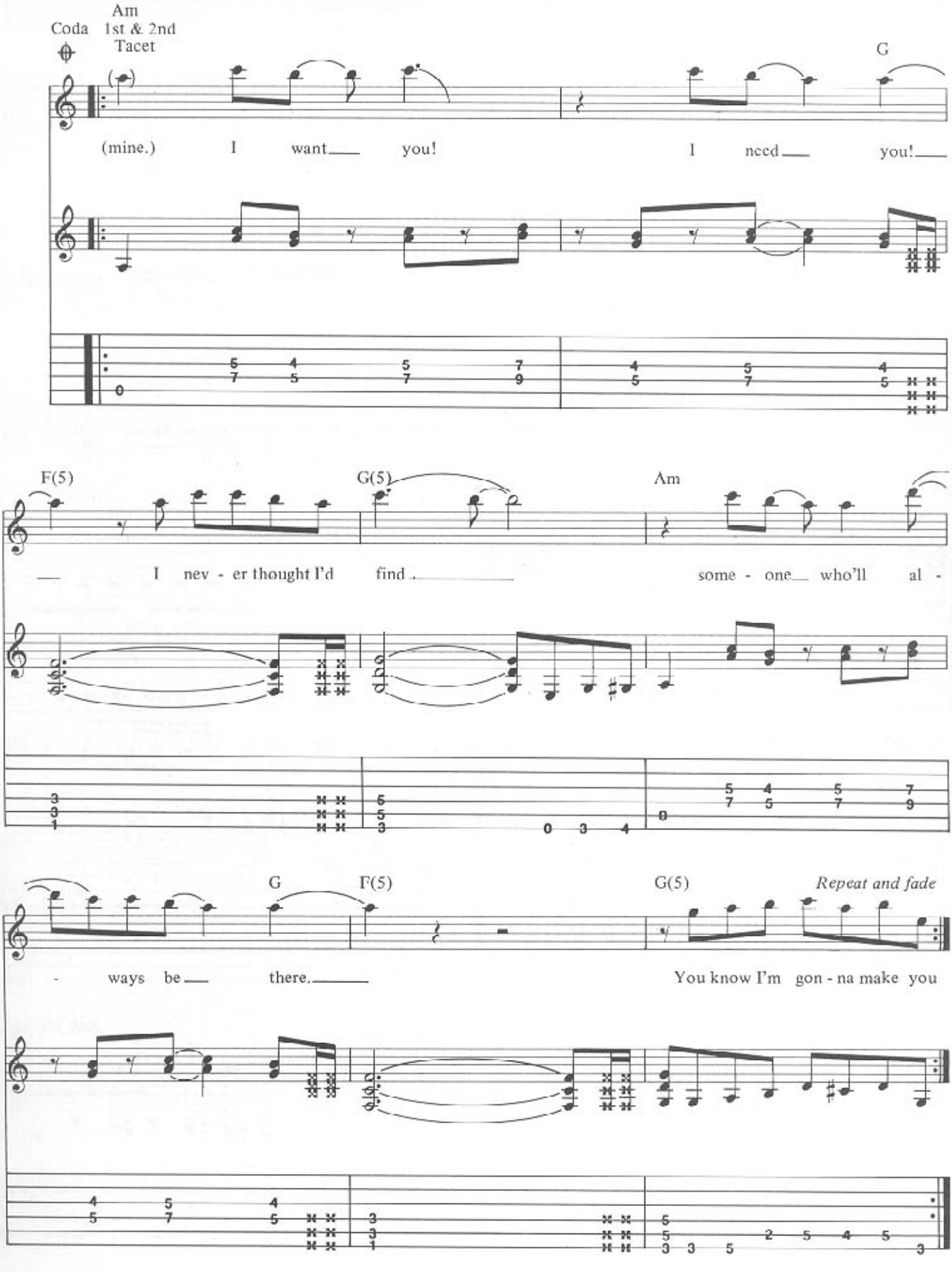

F(5)
G(5)
Am
I nev - er thought I'd find some - one who'll al -
G
F(5)
E
- ways be there. You know I'm gon - na make you
Am
Am/G
Dm7
mine. You said you'd come back a - gain. I

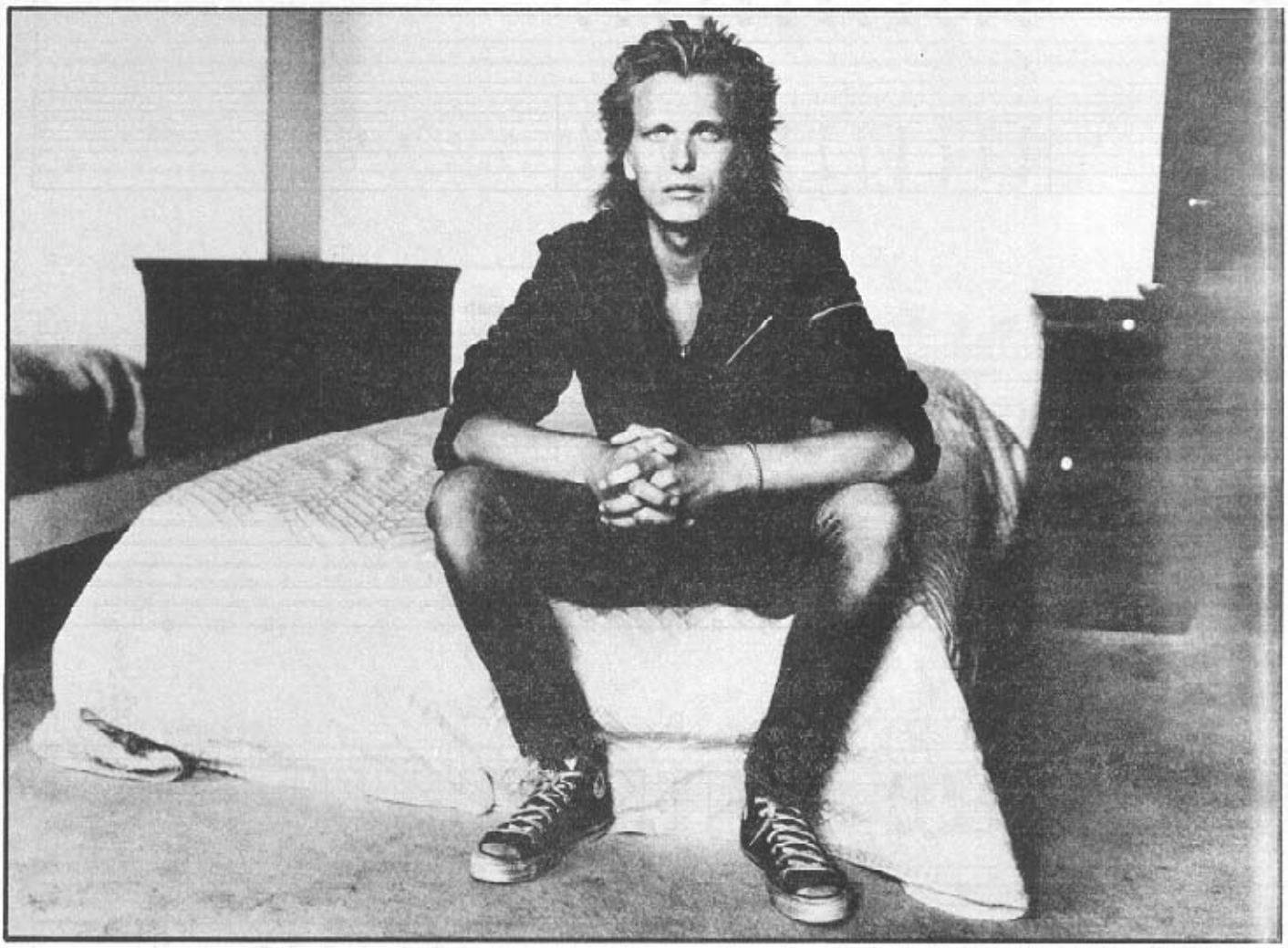

Esus4
E
Am
Am/G
nev - er knew ex - act - ly when.
I nev - er could ac - cept the pain
Dm7
Esus4
E
Chorus
Am
all the time
I took the blame.
I want you!
G
F(5)
G(5)
I need you!
I nev - er thought I'd find


Am
G
F(5)
some - one who'll al - ways be there.
1.
2.
G
E
You know I'm gon - na make you
You know I'm gon - na make you
Guitar solo
F♯m
A
mine.
wah - wah on


B
Full
D
E
5
P
P P P P P P
H
F♯m
Sl.
A
A.H.
3
H. P.
Octave
A.H.
notc:
(Engage artificial
harmonics while
vibrating string)

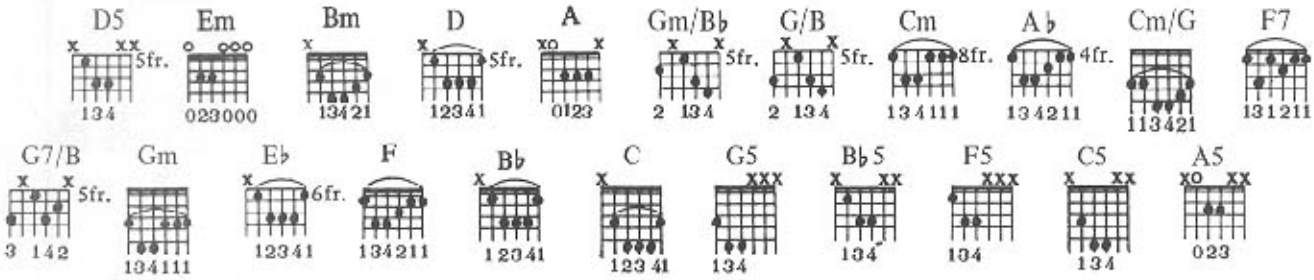

B
slightly muted
D
E
F♯m
slightly muted
A
B
H
D
E
Am
sustain
Background guitar
Bdim/A
Am
(continue background guitar)
D.S. al Coda
E5


Coda
Am
1st & 2nd
Tacet
G
(mine.) I want you! I need you!
F(5)
G(5)
Am
I nev - er thought I'd find some - one who'll al -
G
F(5)
G(5)
Repeat and fade
- ways be there.
You know I'm gon - na make you



INTO THE ARENA

Music by Michael Schenker



Moderately fast Rock beat

Intro

(Drums)

D5

f

Main theme

Note: (Add wah-wah pedal filtering to theme)

on repeat: muted

Em

Sl.

Sl.

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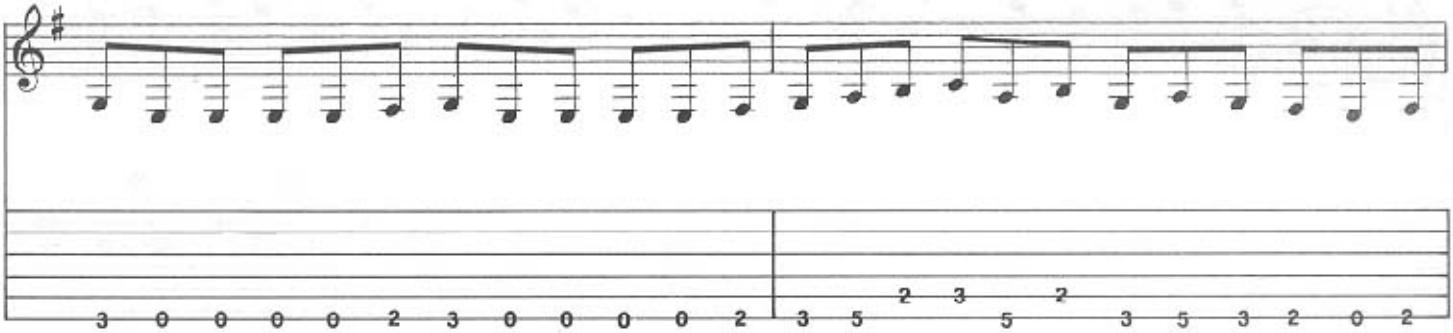
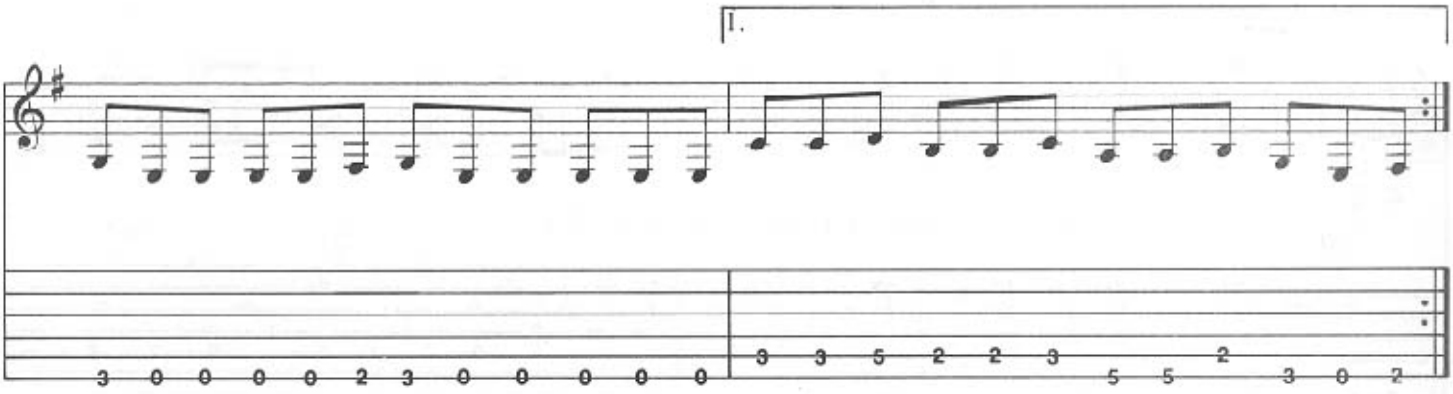
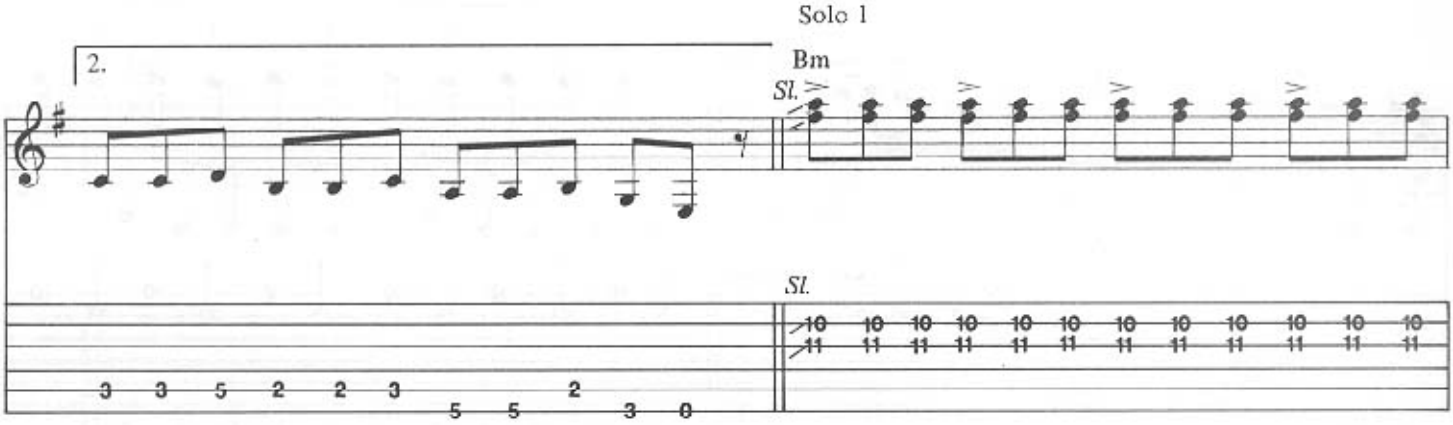
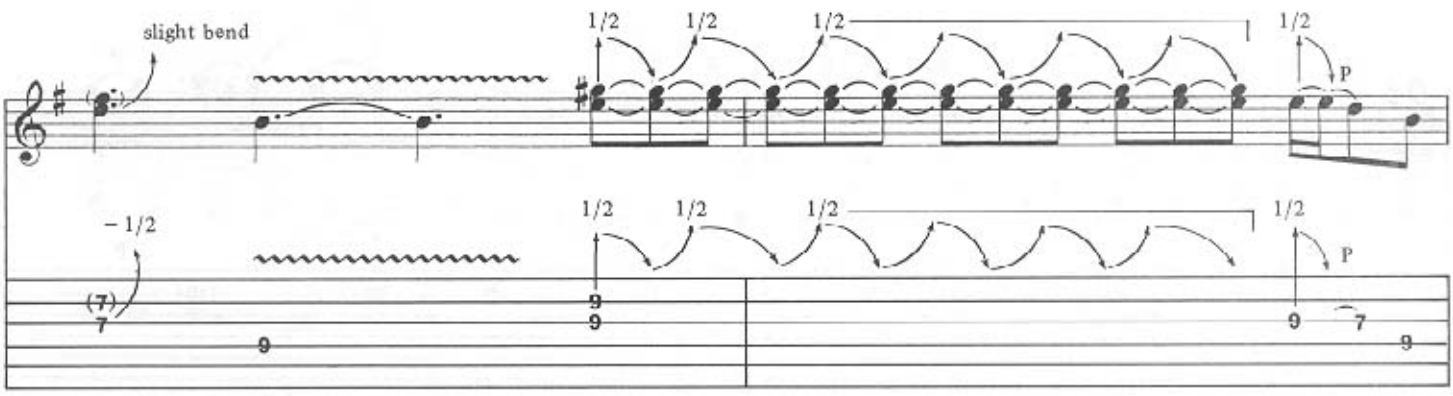
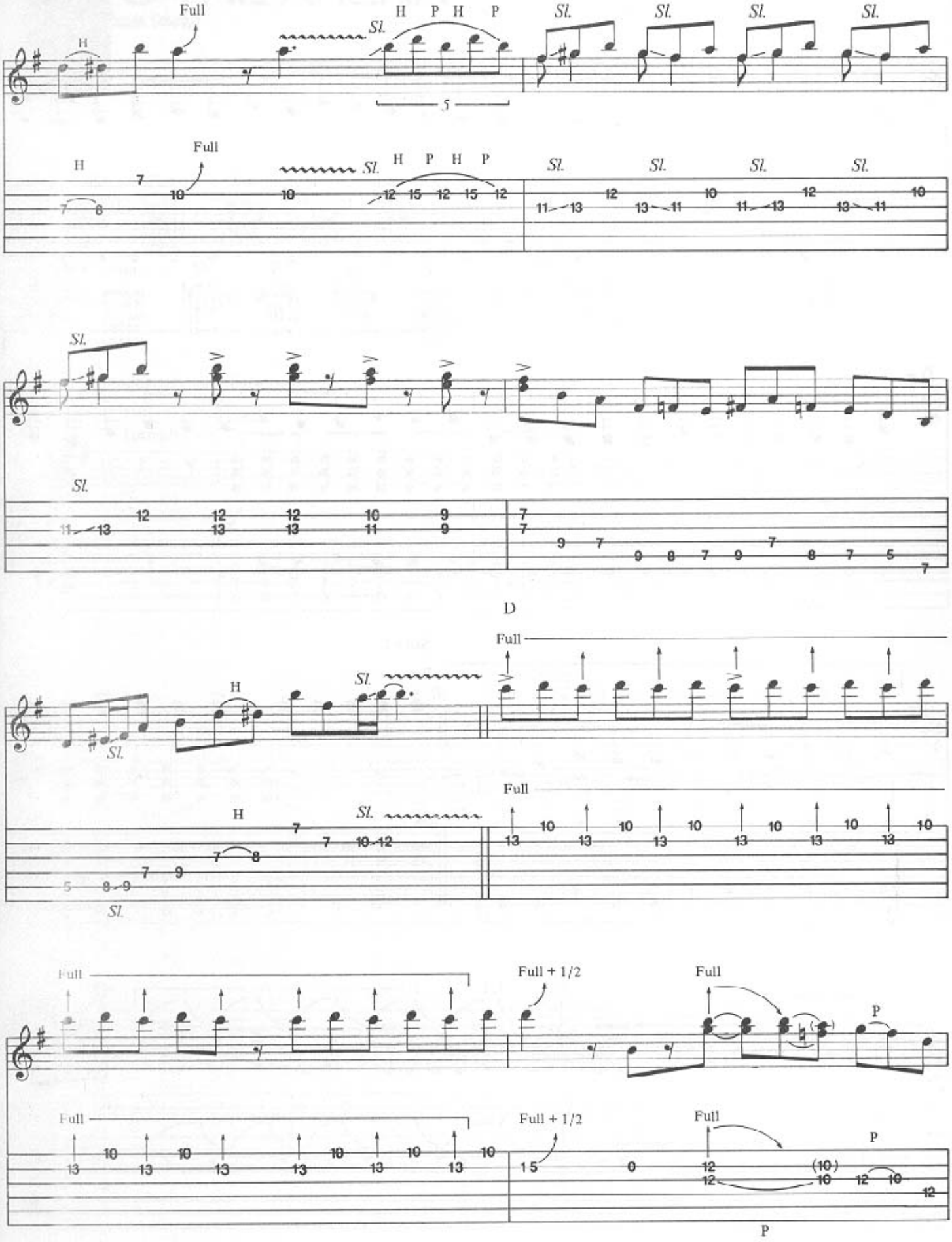
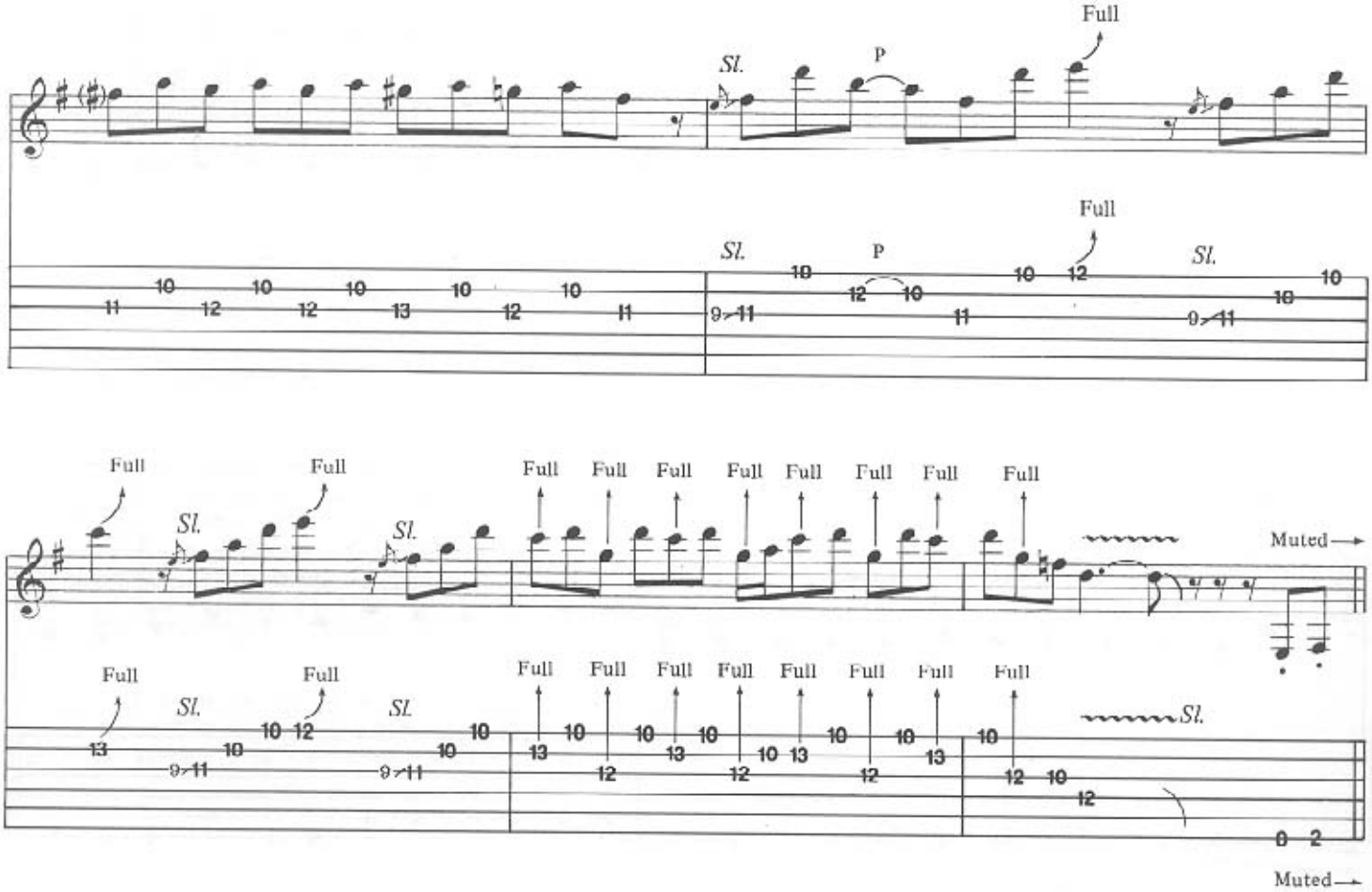



1.

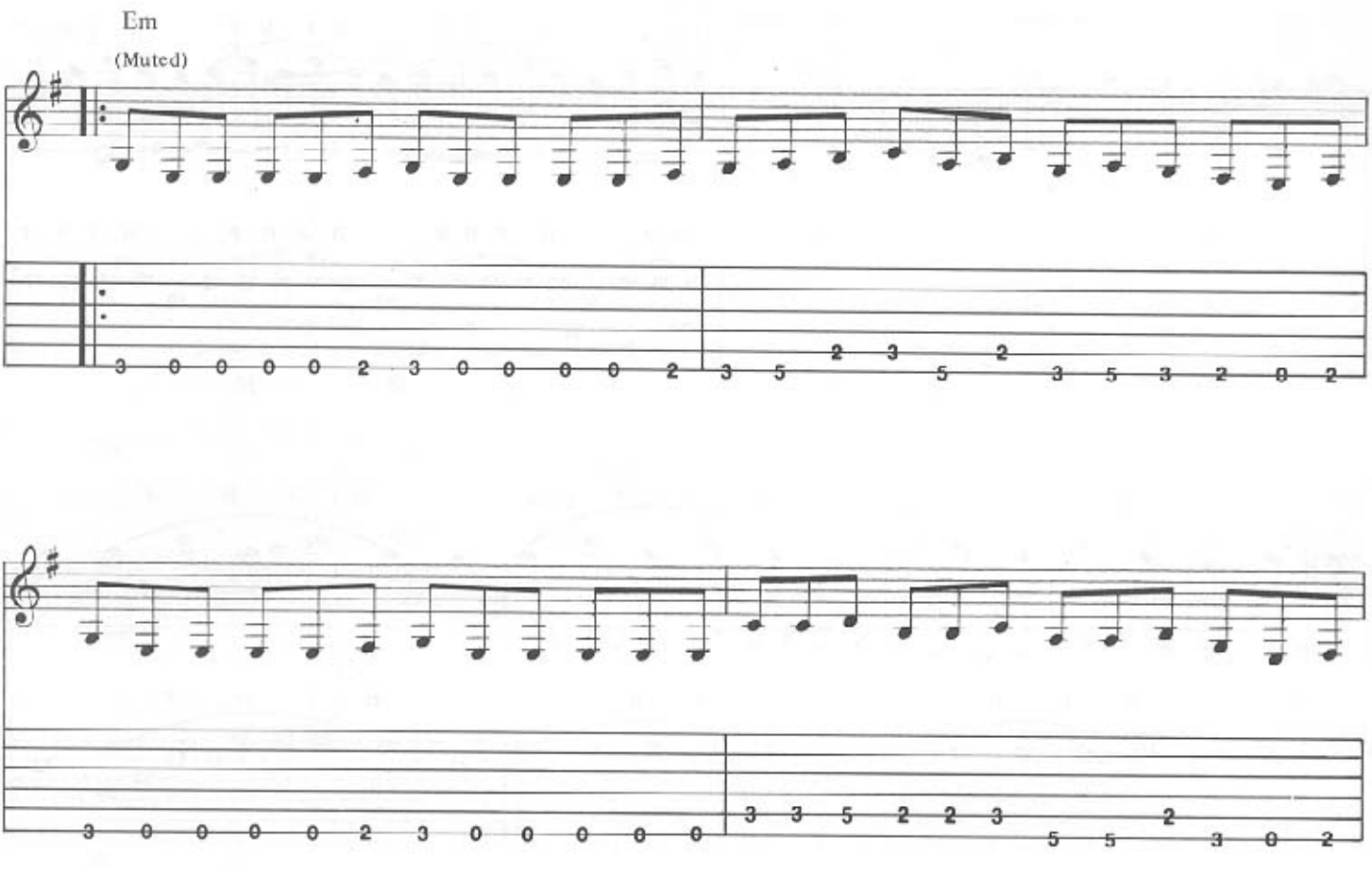

Solo 1
2.
Bm
Sl.
Sl.

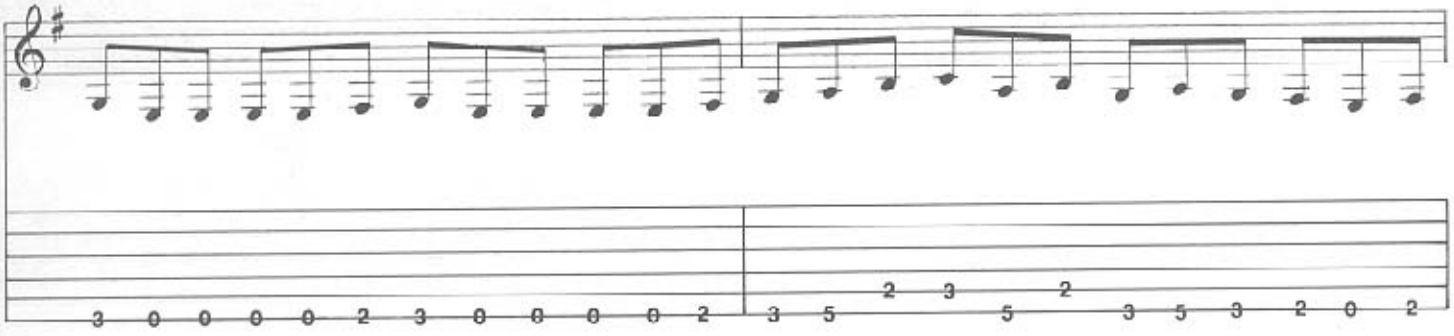

slight bend
1/2
1/2
1/2
1/2
P
-1/2
1/2
1/2
1/2
1/2
P

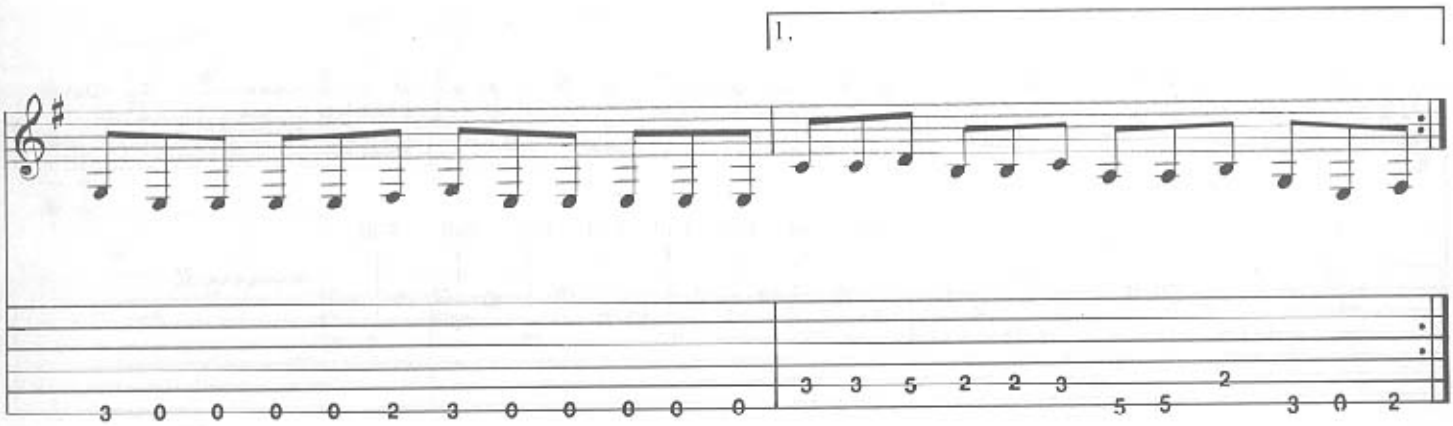

Full
H
Sl.
H P H P
5
Full
H
Sl.
H P H P
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
D
Full
H
Sl.
Sl.
Full
H
Sl.
Sl.
Full
Full + 1/2
Full
P
Full
Full + 1/2
Full
P
P

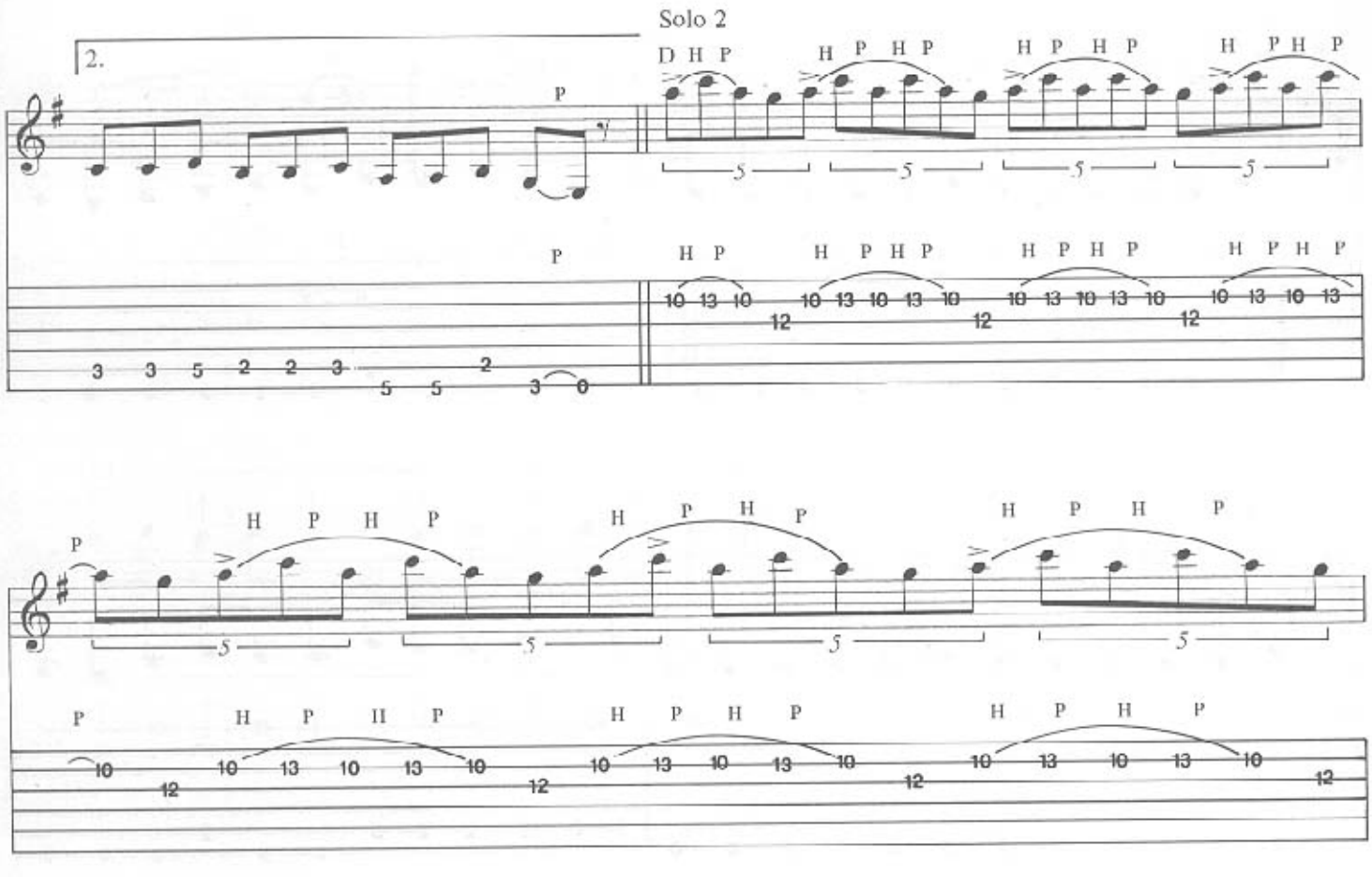

Full
Sl.
P
Full
Sl.
P
Sl.

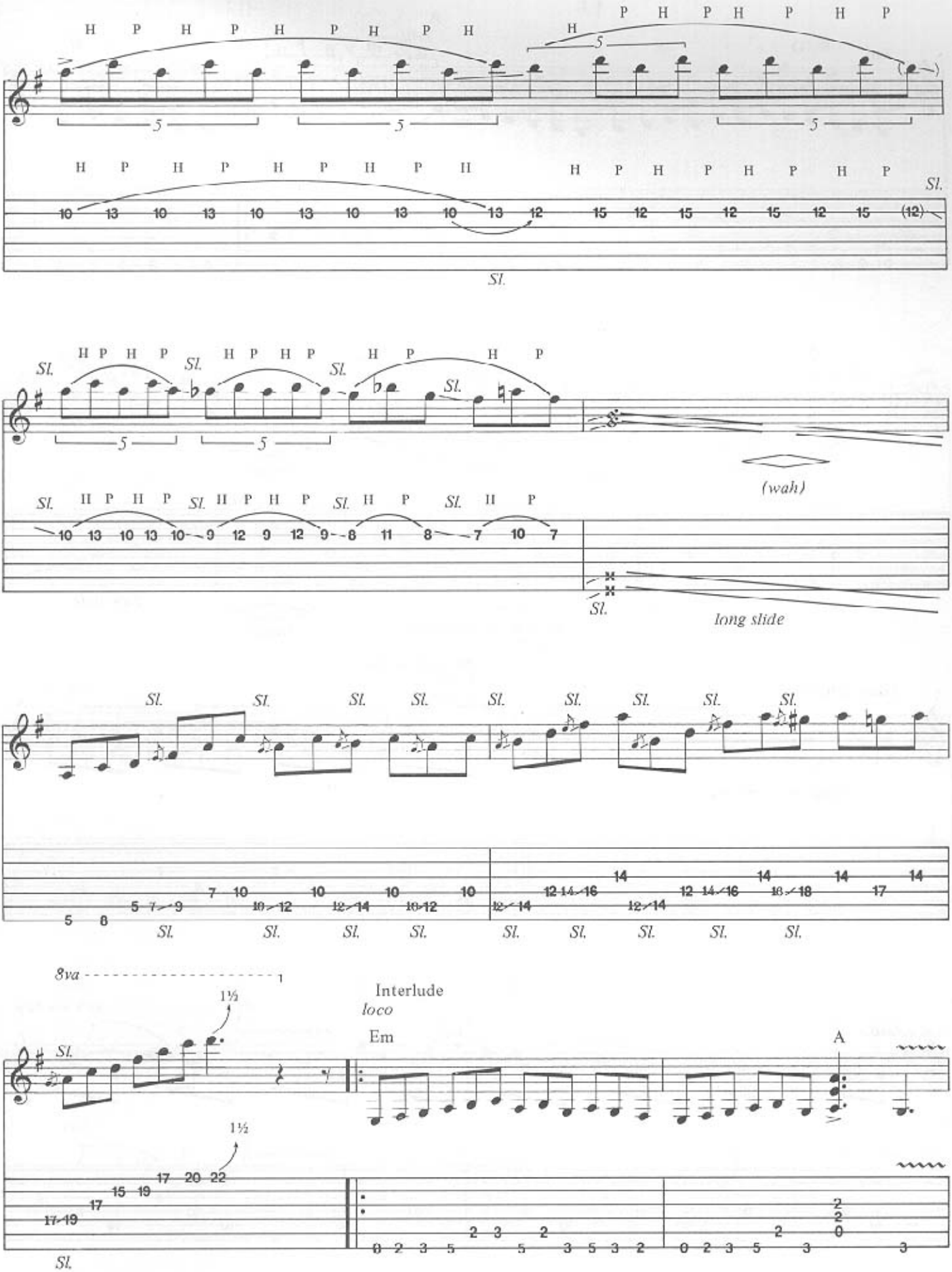
Full
Full
Sl.
Sl.
Full
Full
Full
Full
Full
Full
Full
Full
Muted
Full
Full
Sl.
Sl.
Full
Full
Full
Full
Full
Full
Full
Full
Sl.
Muted

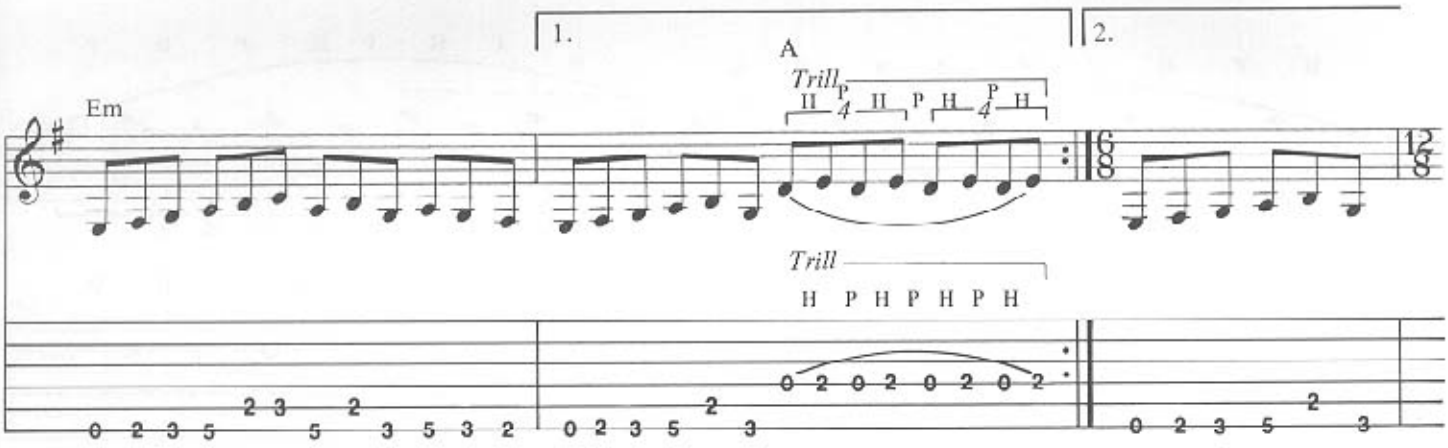

Em
(Muted)

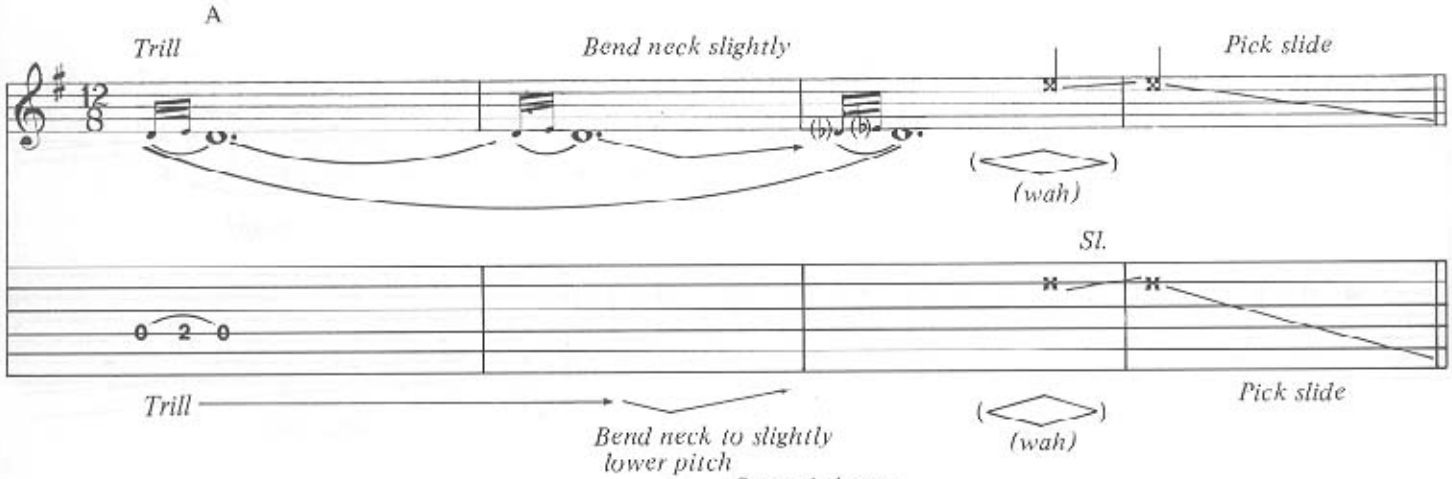


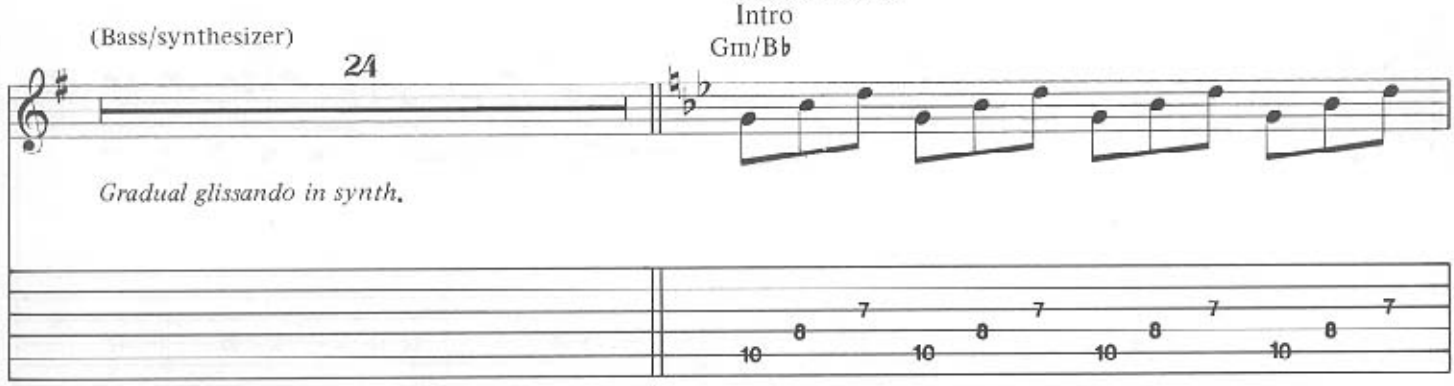

1.

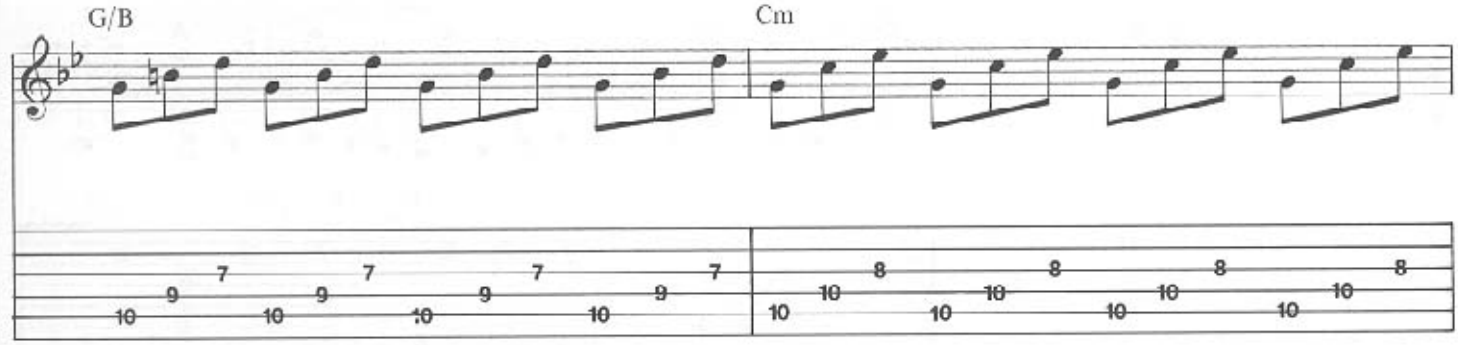

Solo 2
2.
D H P
H P H P
H P H P
H P H P
P
H P
H P H P
H P H P
H P H P
P
H P H P
H P H P
H P H P
P
H P H P
H P H P
H P H P

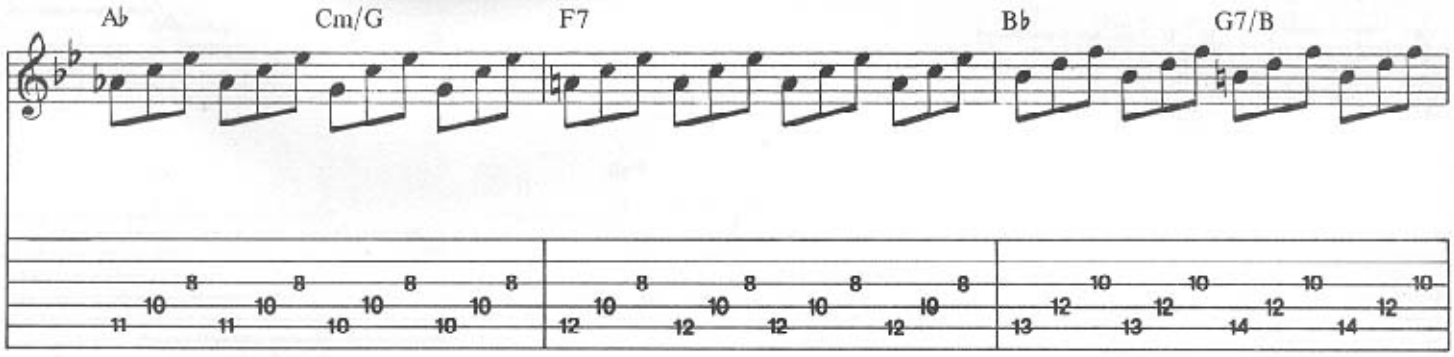

(wah)
long slide
8va
Interlude
loco
Em
A

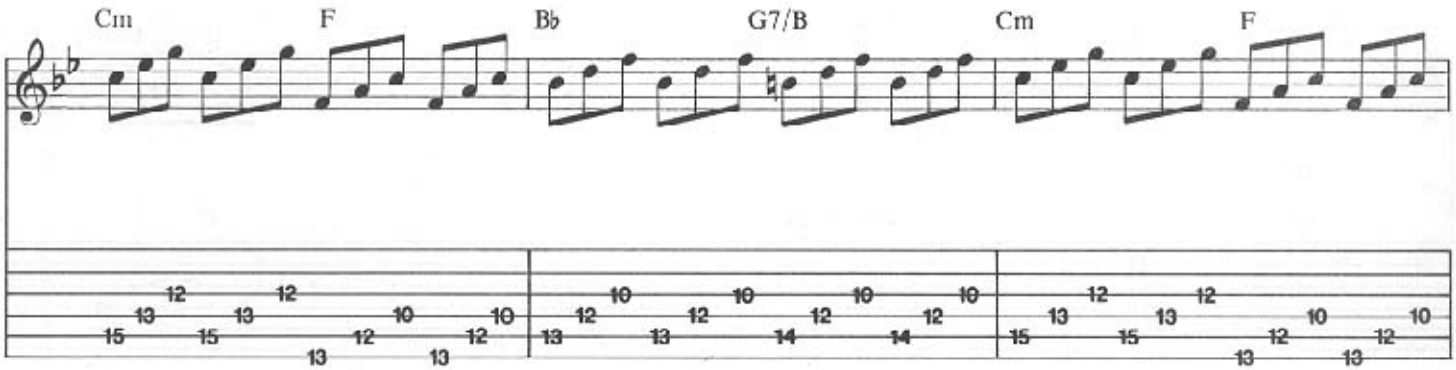

1.
2.
A
Em
Trill
H P H P H P H
Trill
H P H P H P H

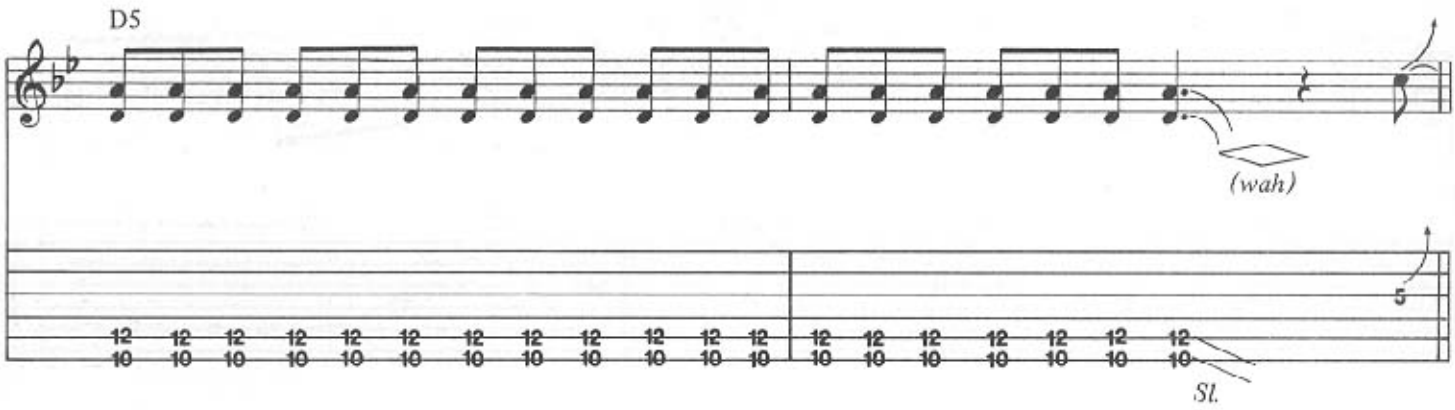

A
Trill
Bend neck slightly
Pick slide
(wah)
Sl.
Trill
Pick slide
Bend neck to slightly lower pitch
(wah)

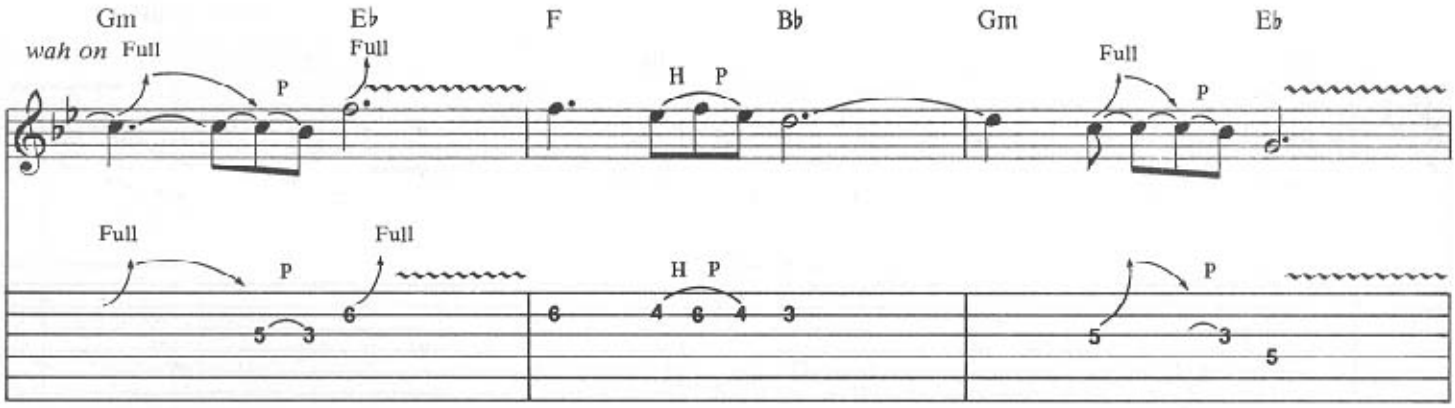

Second theme
Intro
(Bass/synthesizer)
Gm/B♭
24
Gradual glissando in synth.

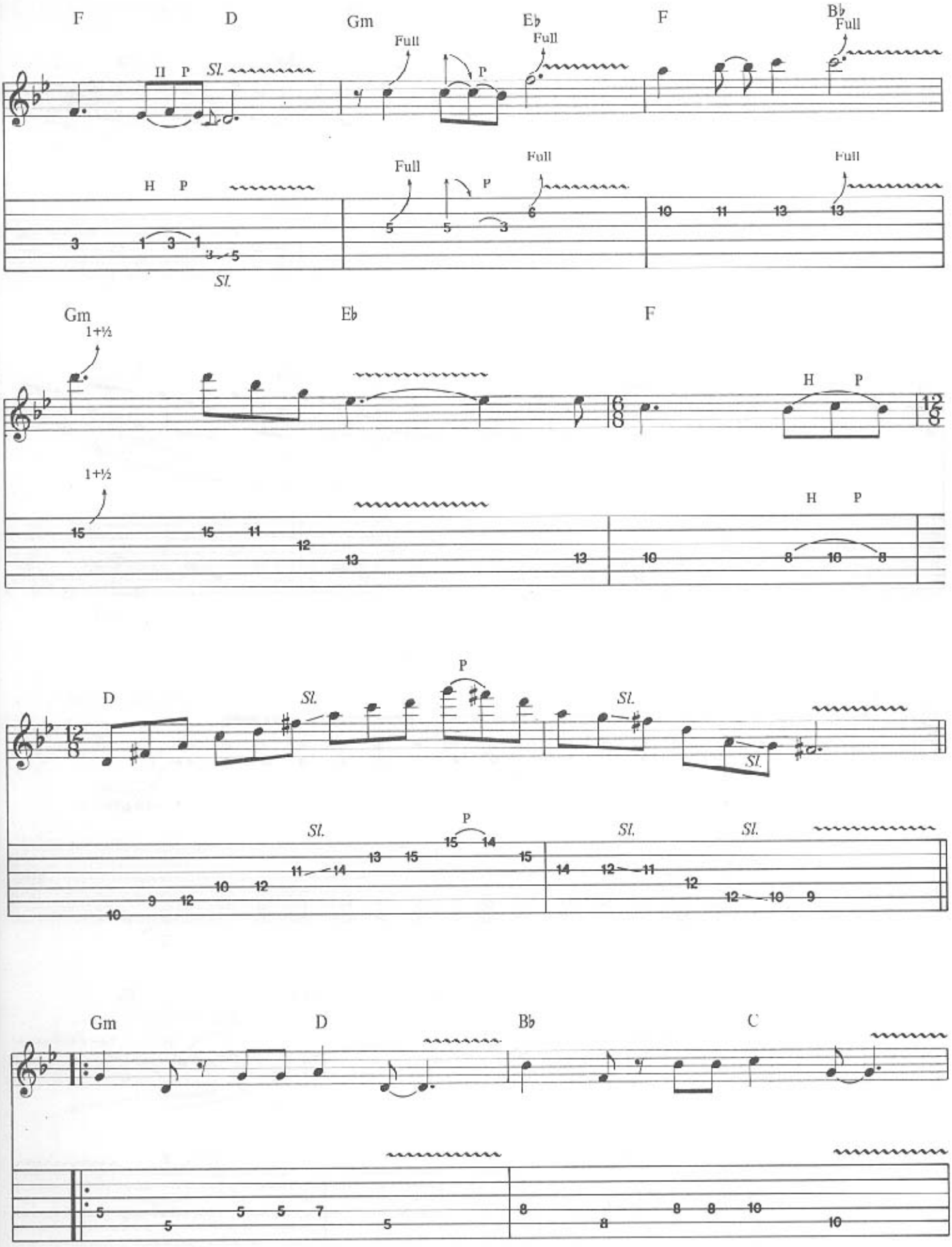

G/B
Cm

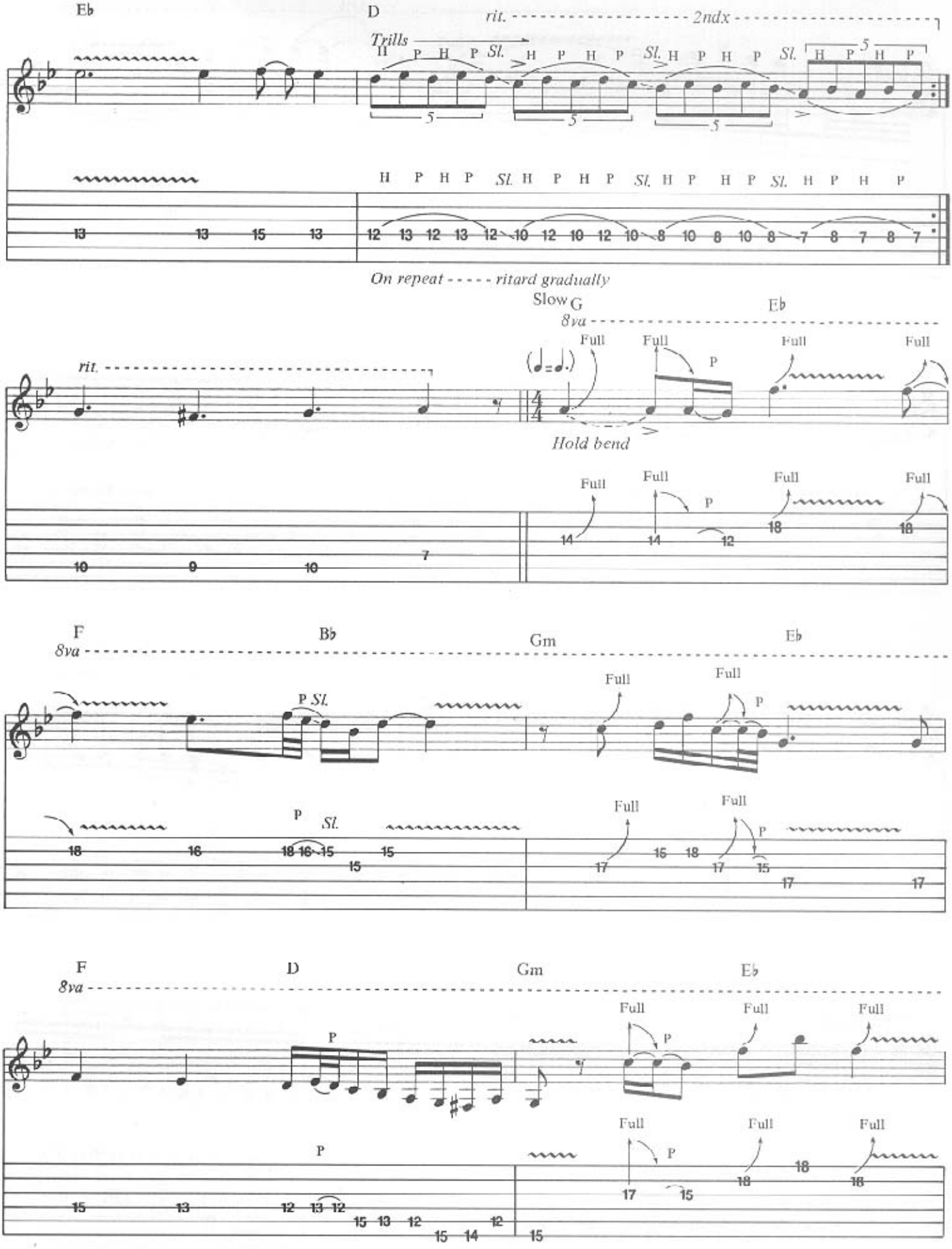

A♭
Cm/G
F7
B♭
G7/B

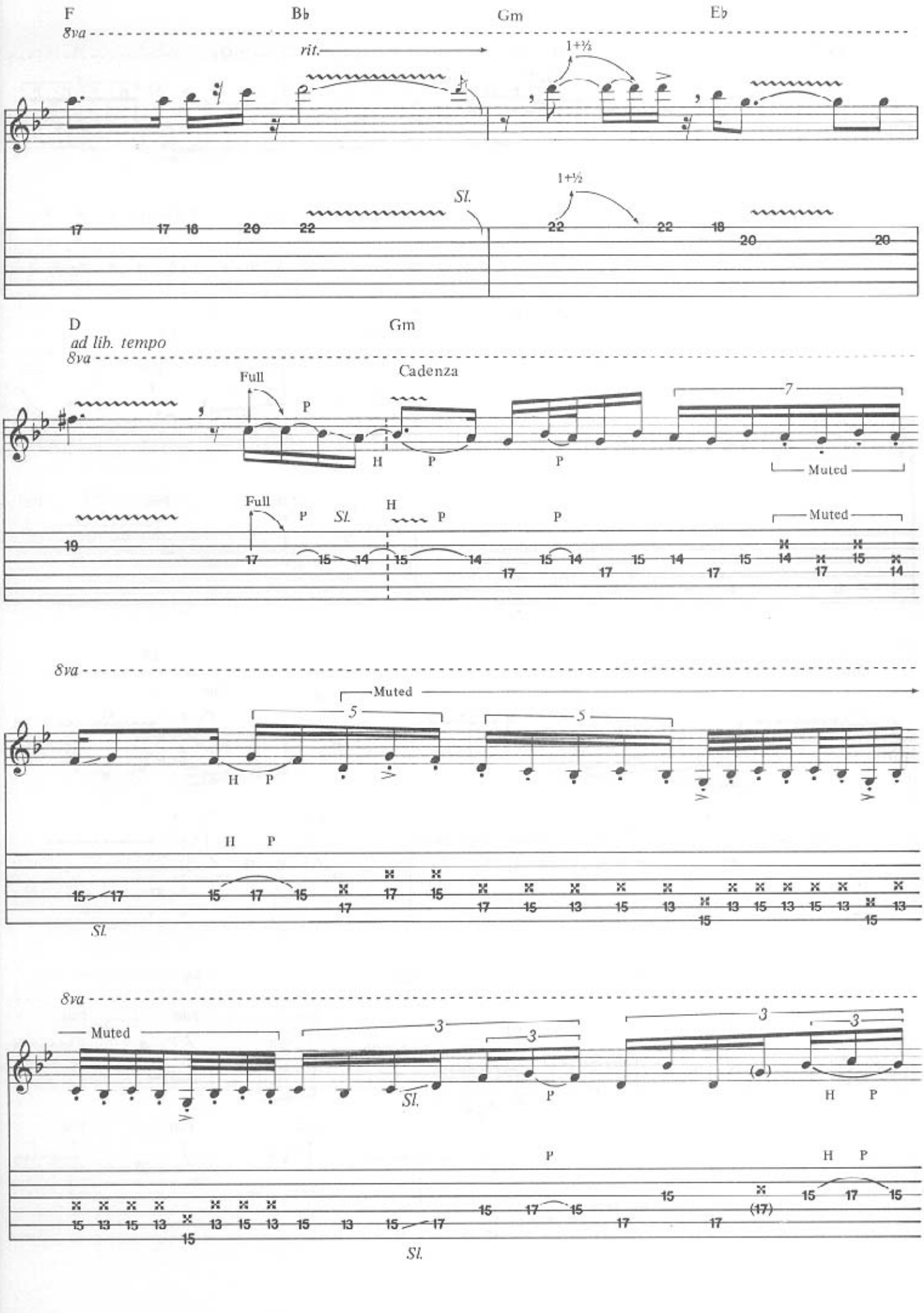

Cm
F
B♭
G7/B
Cm
F

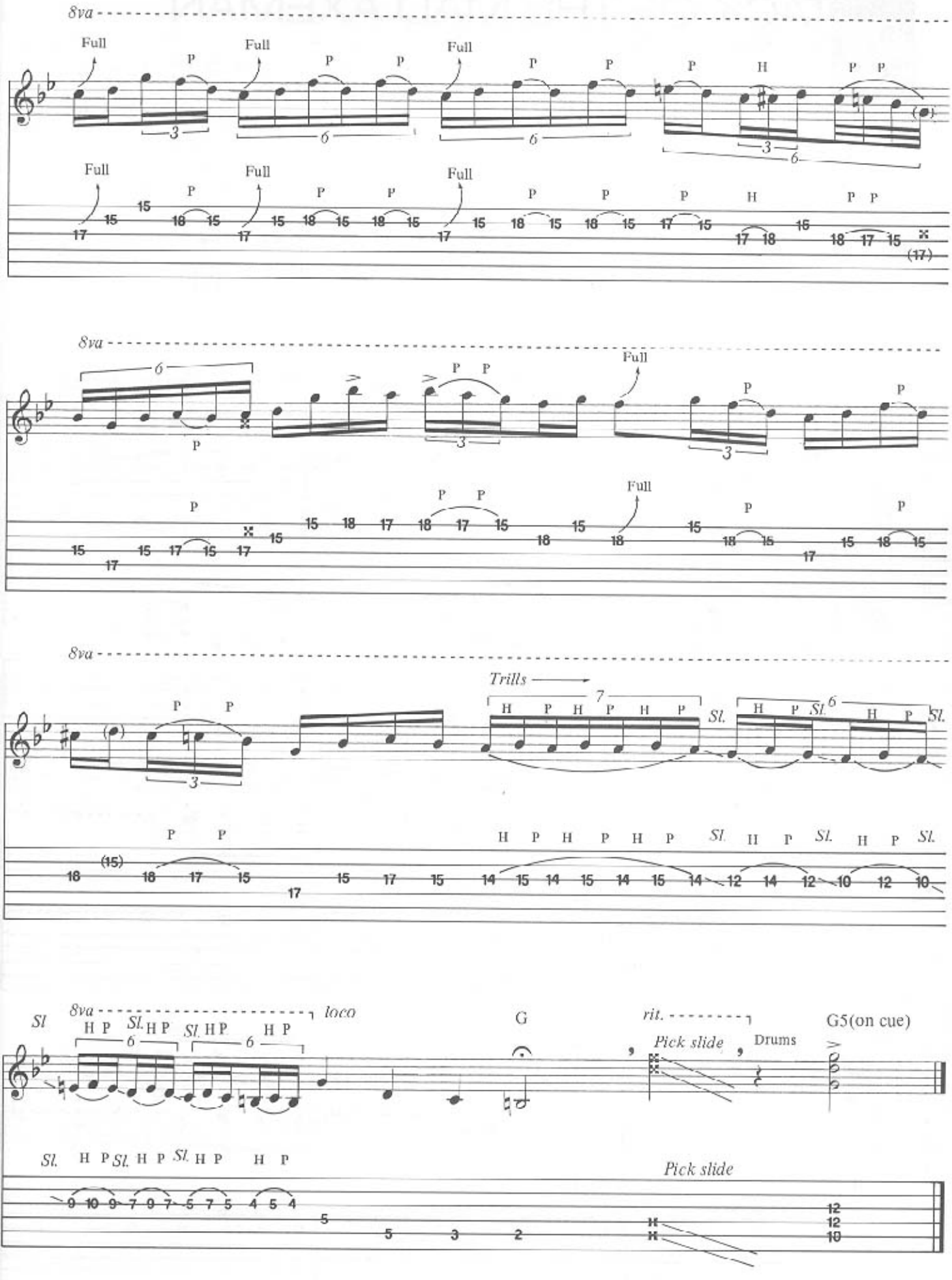

D5
(wah)
Sl.


Gm
E♭
F
B♭
Gm
E♭
wah on Full
Full
P
Full
H P
Full
P
Full
P
Full
H P
P


F
D
Gm
Eb
F
Bb
Full
H P Sl.
P
Sl.
Gm
Eb
F
1+½
H P
D
P
Sl.
P
Gm
D
Bb
C

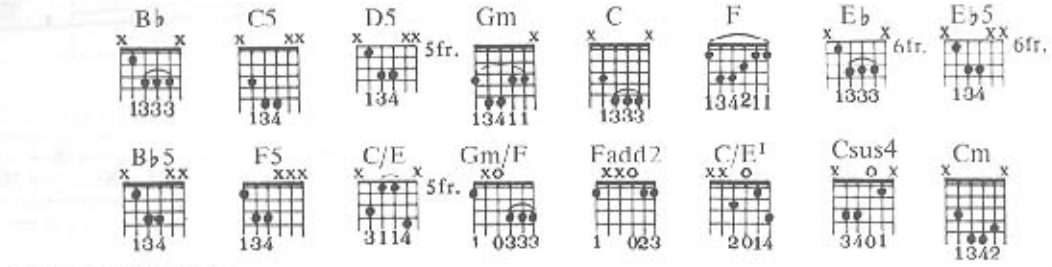

Eb
D
rit.
2ndx
Trills
H P H P Sl.
On repeat - - - - - ritard gradually
Slow G
Eb
8va
Full
P
Hold bend
F
Bb
Gm
Eb
F
D
Gm
Eb

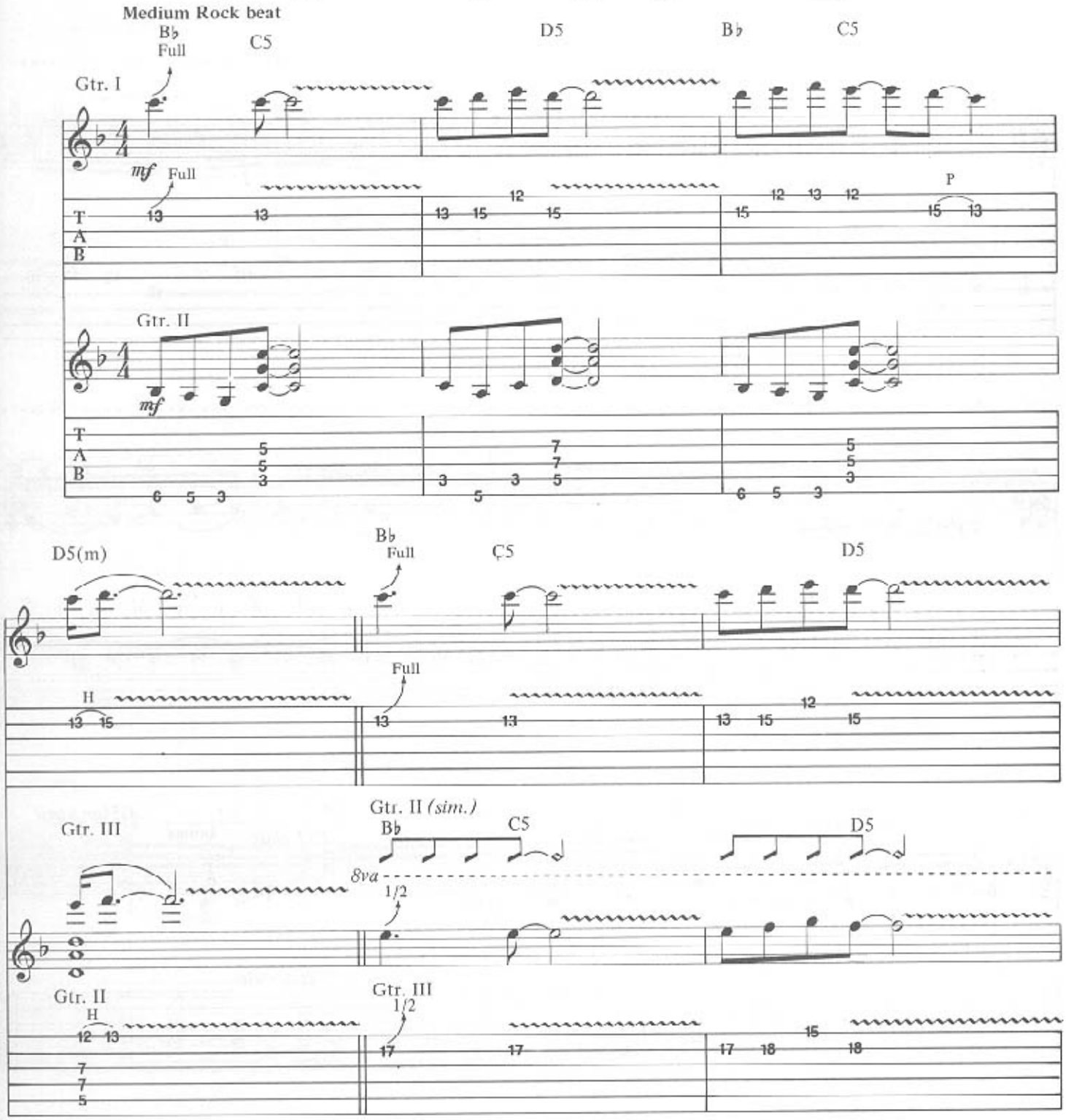

F
B♭
Gm
E♭
8va
rit.
1+½
Sl.
D
Gm
ad lib. tempo
Full
Cadenza
Muted
H
P
Sl.


8va
Full
P
H
Trills
Sl.
loco
G
rit.
Pick slide
Drums
G5(on cue)

ATTACK OF THE MAD AXEMAN

Words and Music by Michael Schenker and Gary Barden





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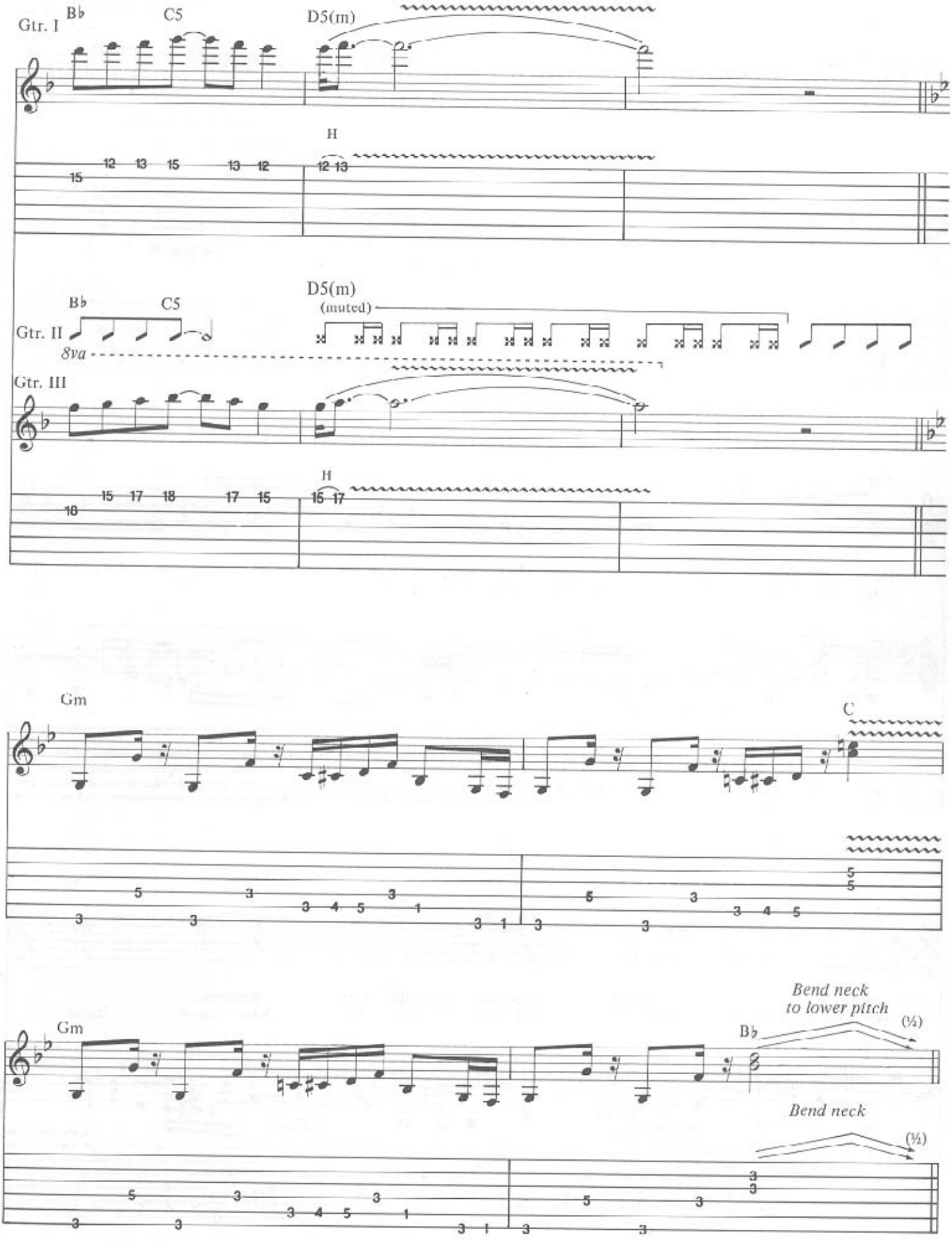
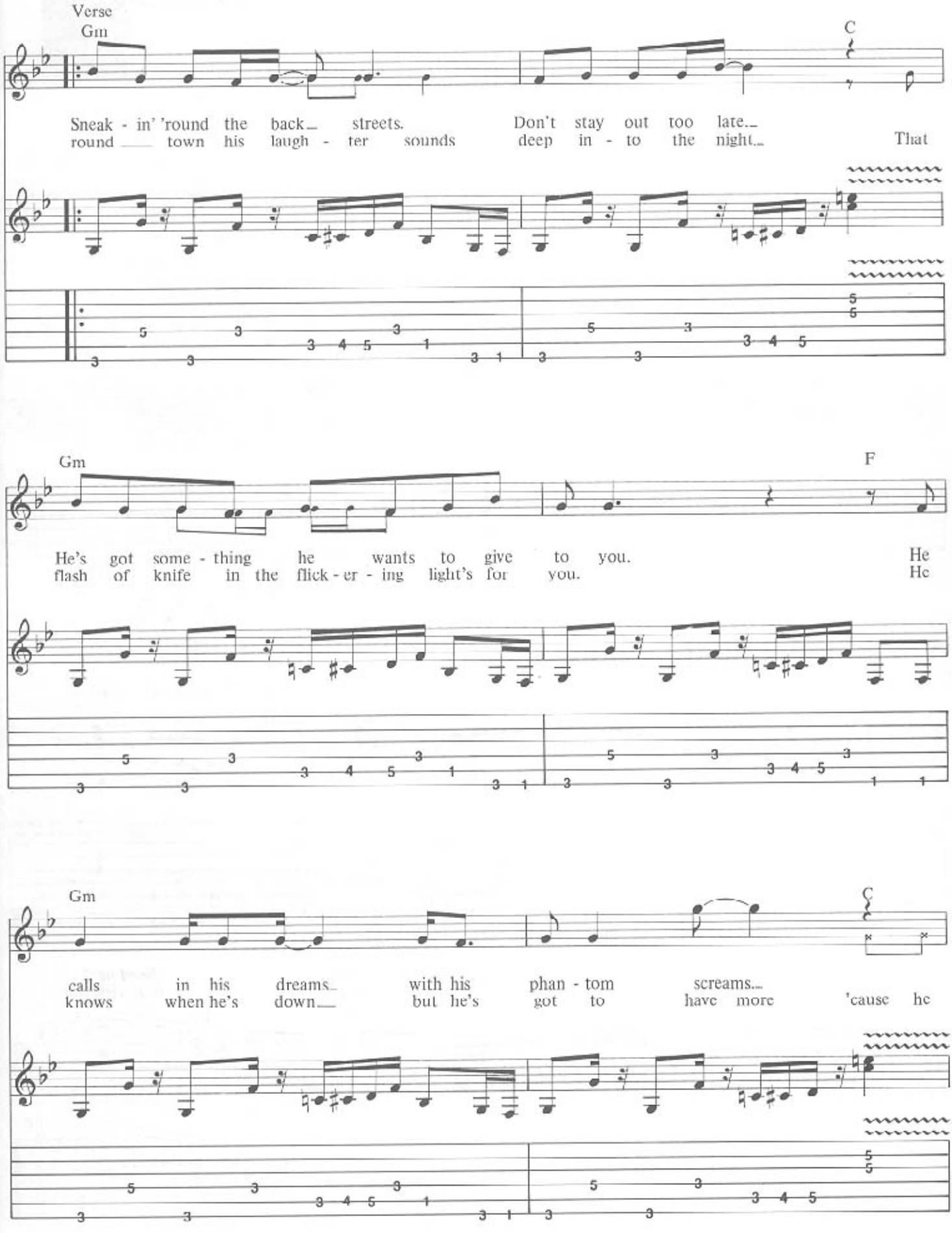
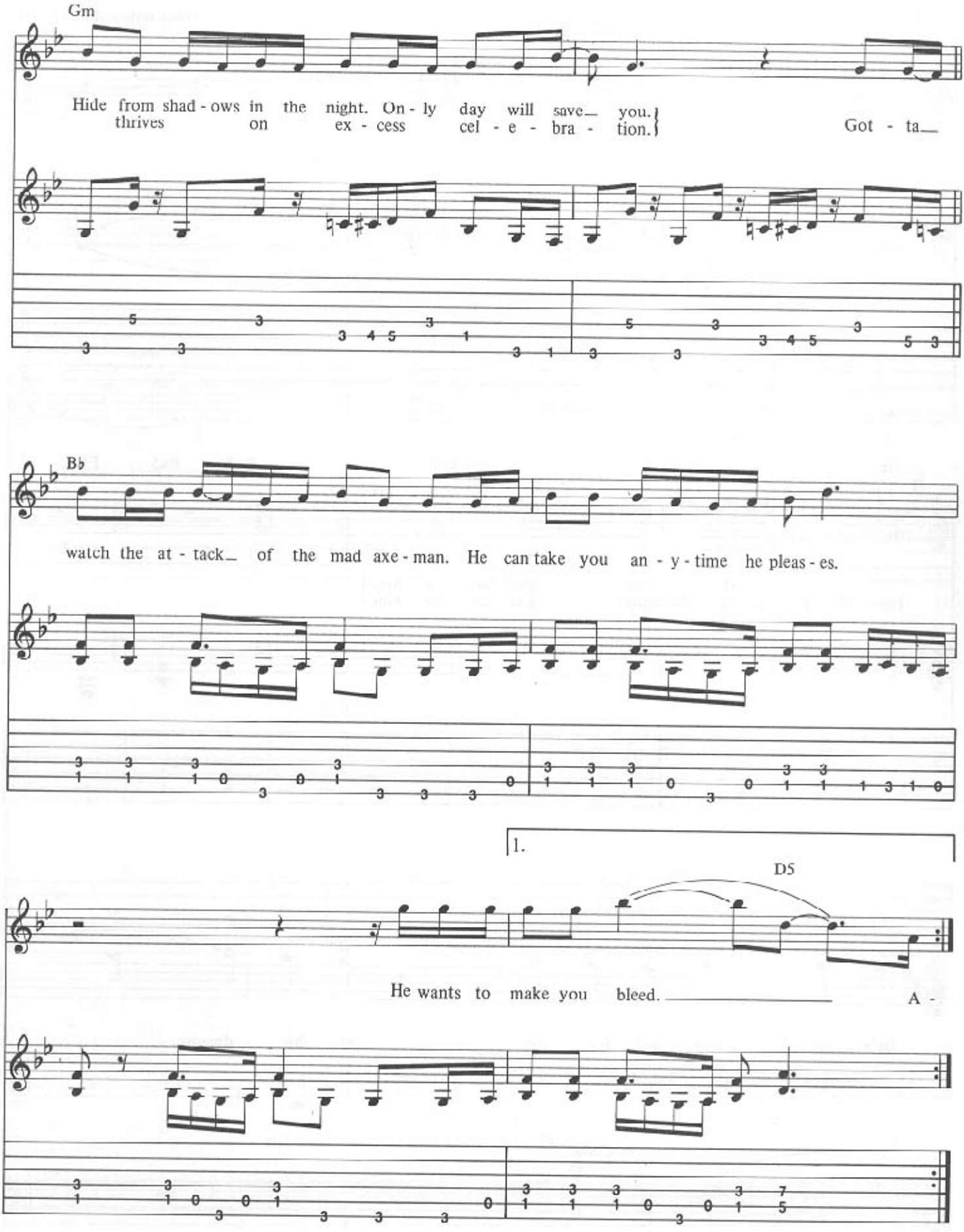
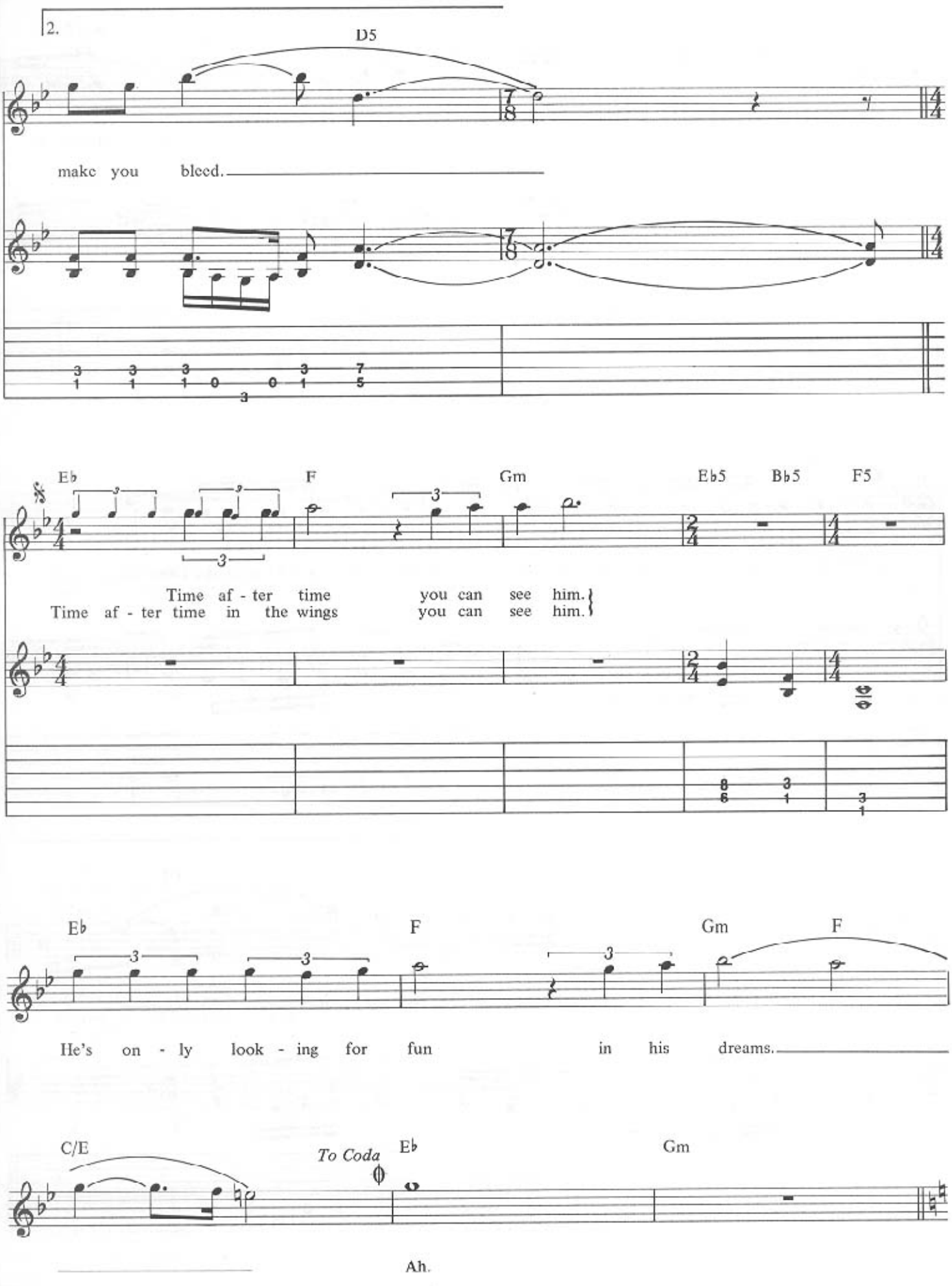
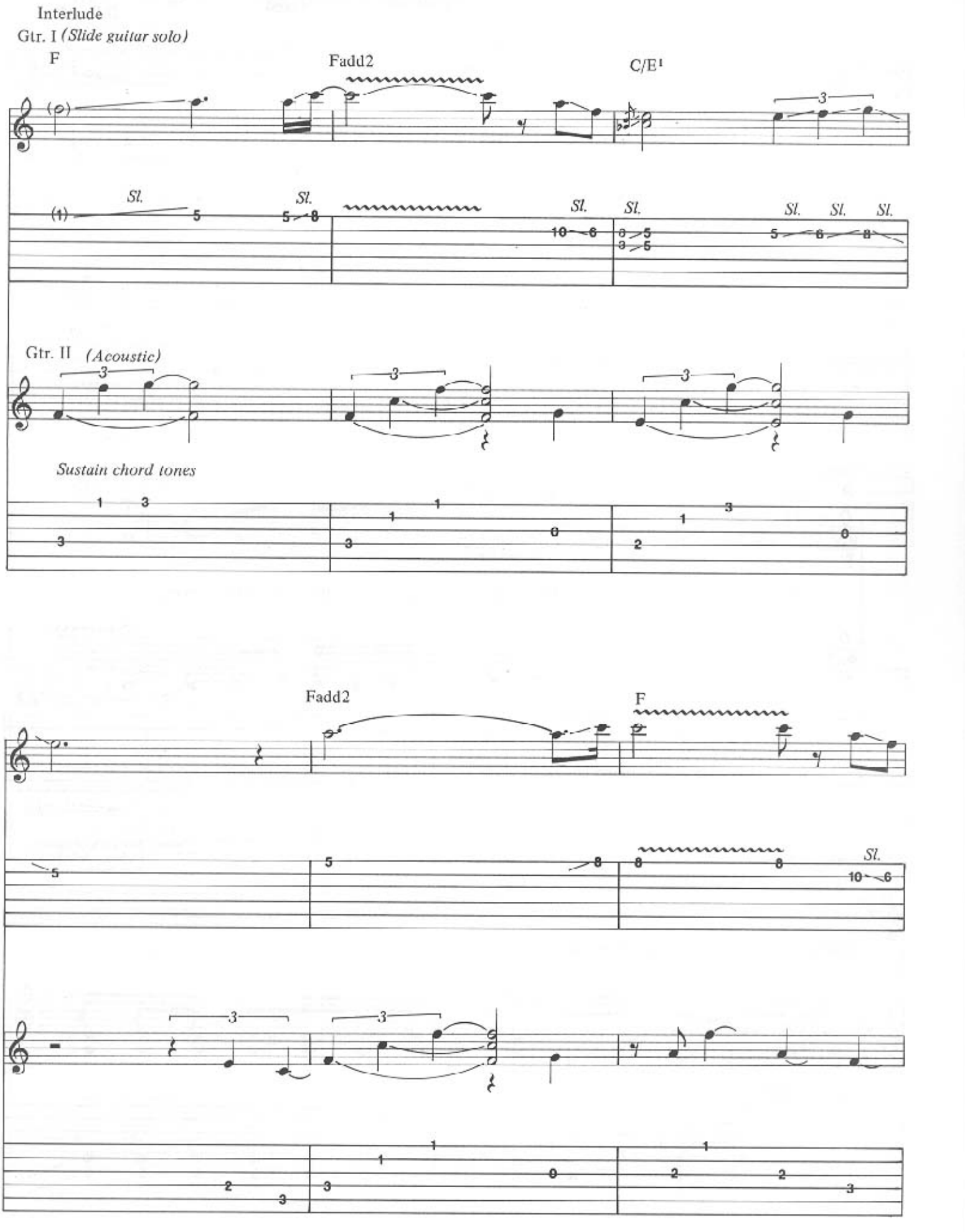
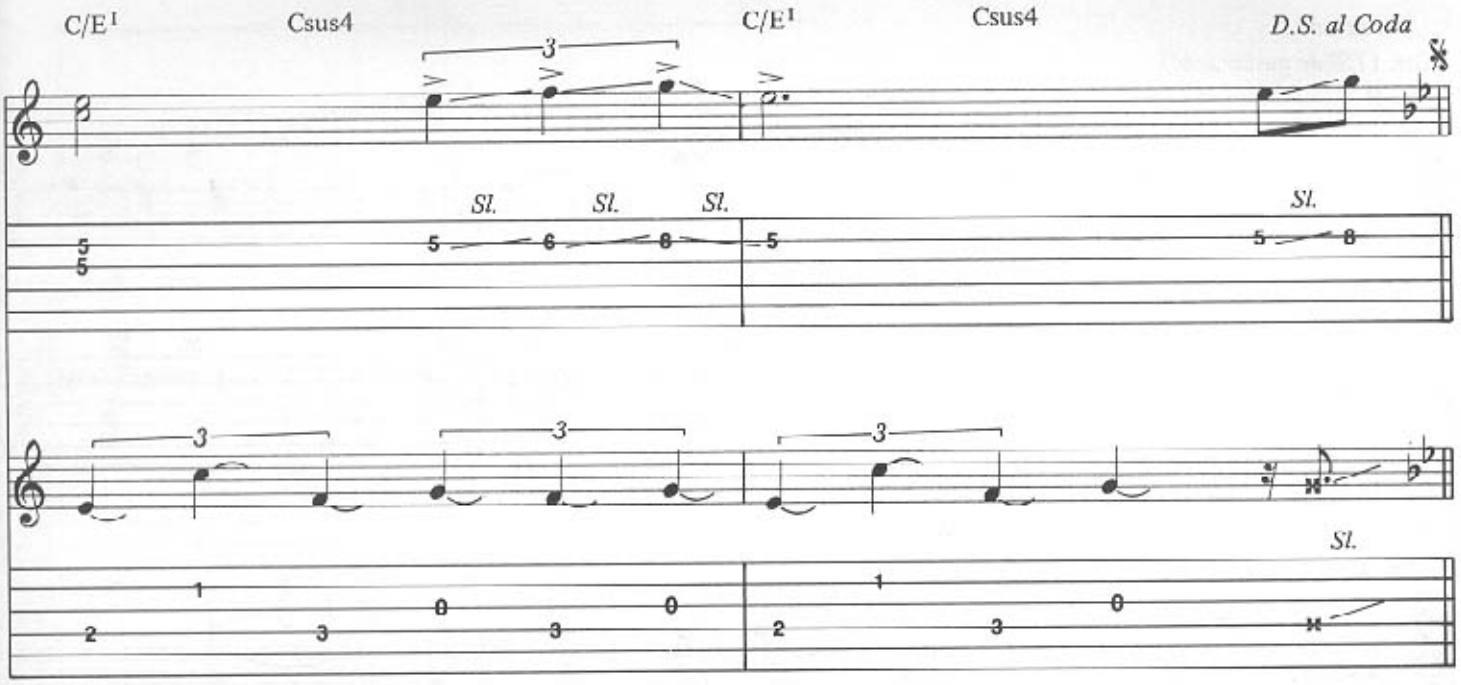

Gtr. I
B♭
C5
D5(m)
H
Gtr. II
B♭
C5
D5(m)
(muted)
8va
Gtr. III
H
Gm
C
Gm
B♭
Bend neck
to lower pitch
(½)
Bend neck
(½)

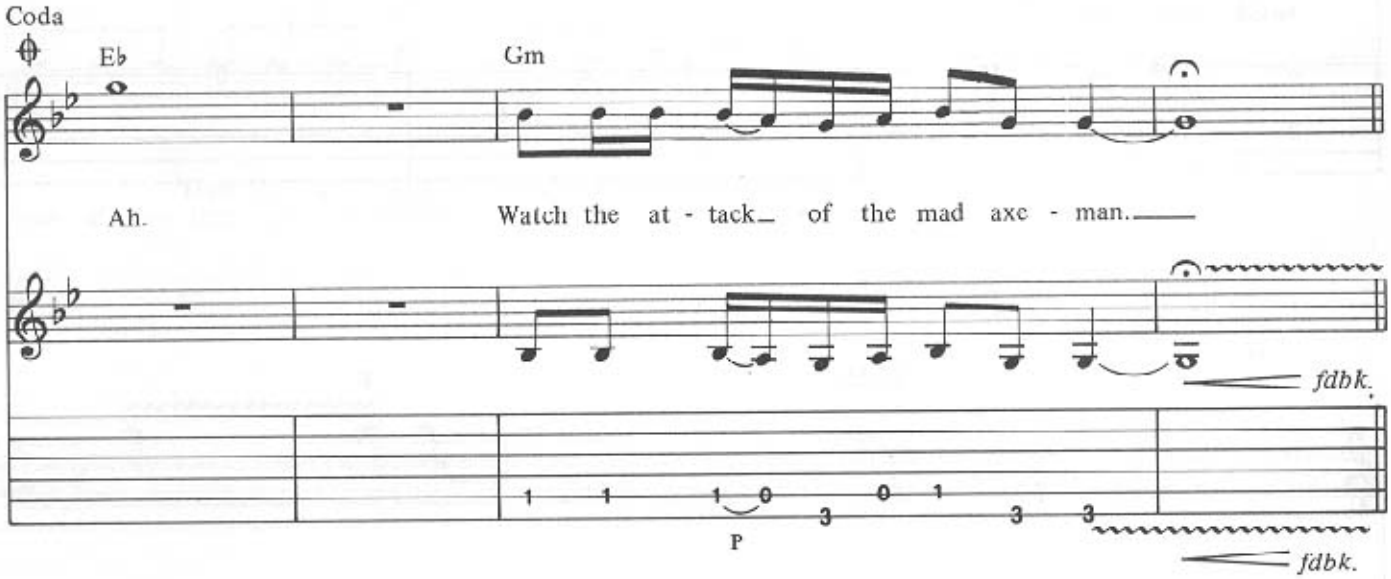

Verse
Gm
C
Sneak - in' 'round the back streets. Don't stay out too late
round town his laugh - ter sounds deep in - to the night That
Gm
F
He's got some - thing he wants to give to you. He
flash of knife in the flick - er - ing light's for you. He
Gm
C
calls in his dreams with his phan - tom screams
knows when he's down but he's got to have more 'cause he


Gm
Hide from shad - ows in the night. On - ly day will save_ you.
thrives on ex - cess cel - e - bra - tion.
Got - ta_
B♭
watch the at - tack_ of the mad axe - man. He can take you an - y - time he pleas - es.
1.
D5
He wants to make you bleed.
A -


2.
D5
make you bleed.
Eb
F
Gm
Eb5
Bb5
F5
Time af - ter time you can see him.
Time af - ter time in the wings you can see him.
Eb
F
Gm
F
He's on - ly look - ing for fun in his dreams.
C/E
To Coda
Eb
Gm
Ah.

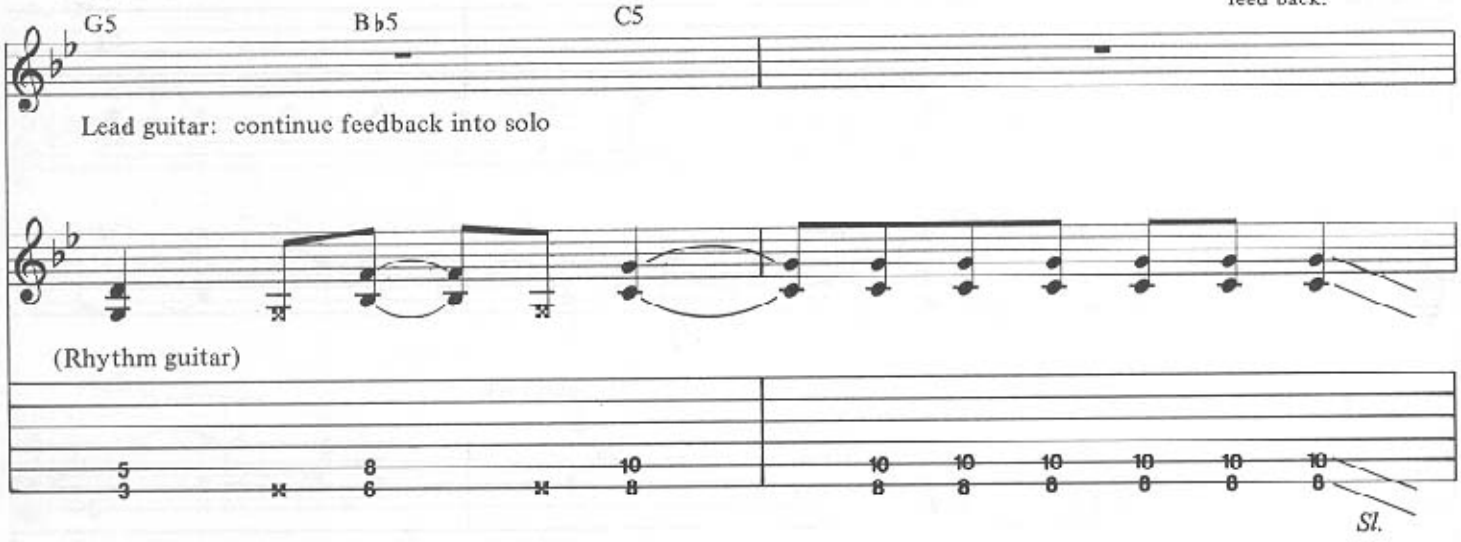

Interlude
Gtr. I (Slide guitar solo)
F
Fadd2
C/E
Sl.
Gtr. II (Acoustic)
Sustain chord tones
Fadd2
F
Sl.

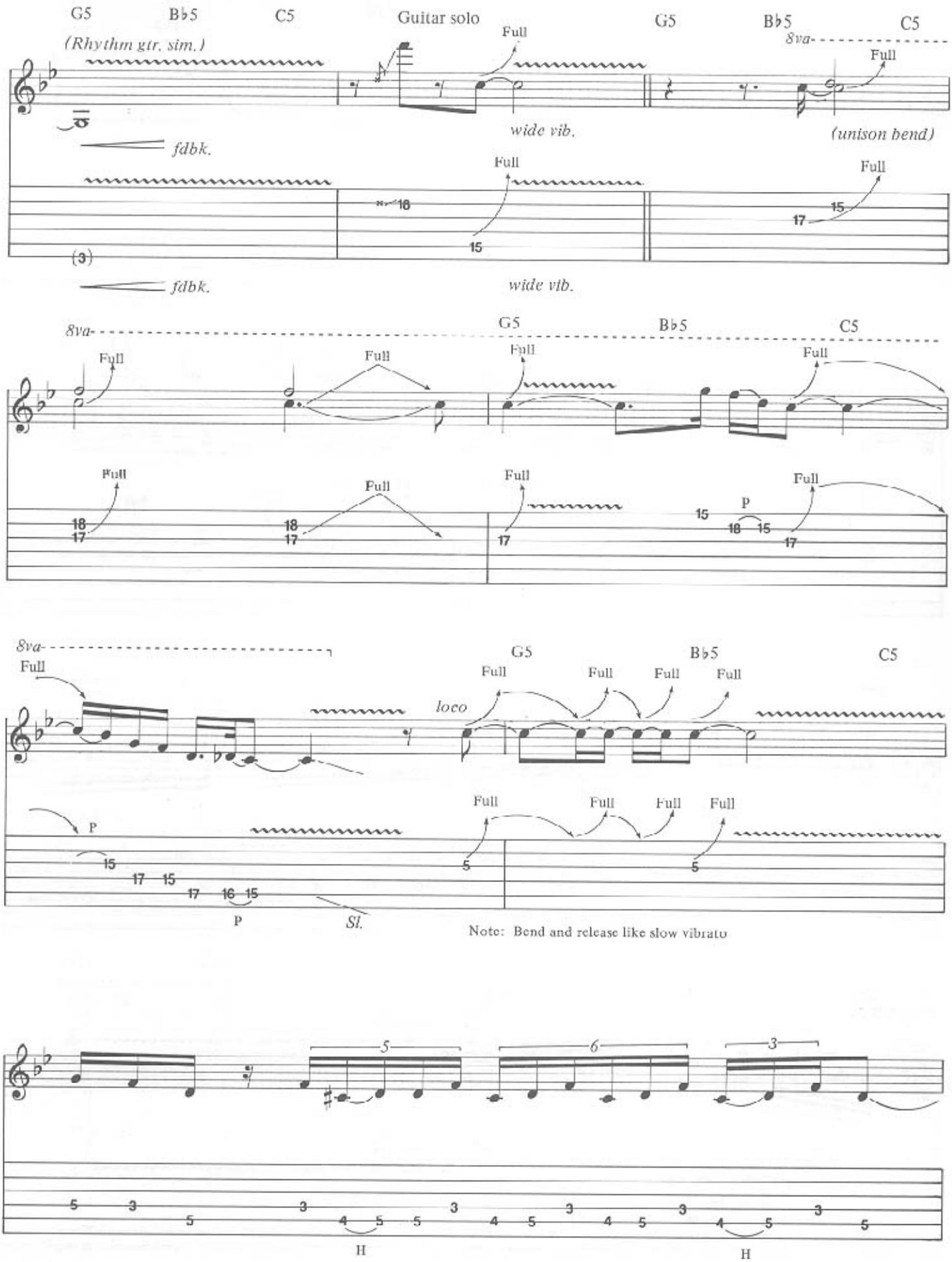




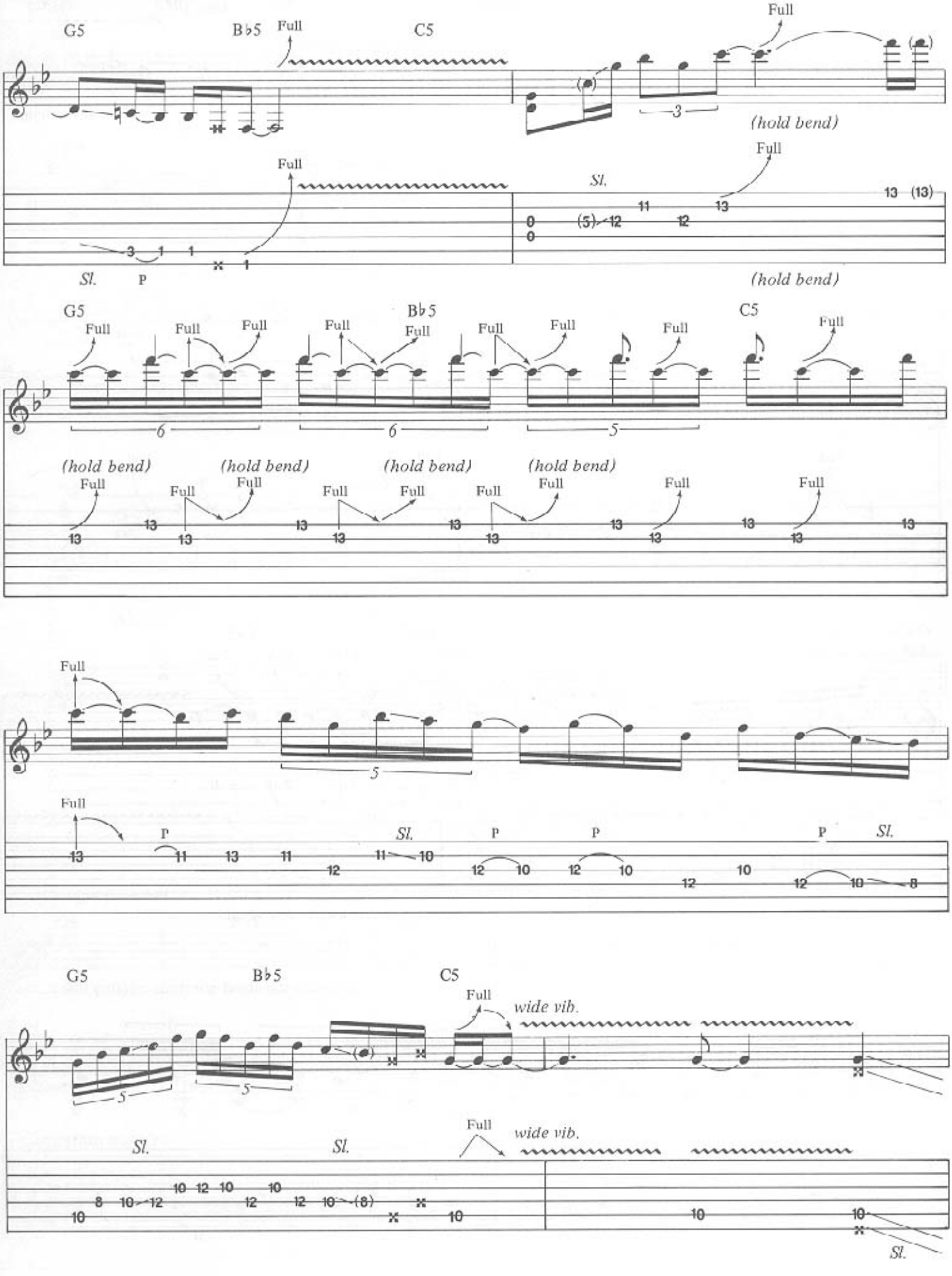
Note: Sustain and allow higher overtone to feed back.

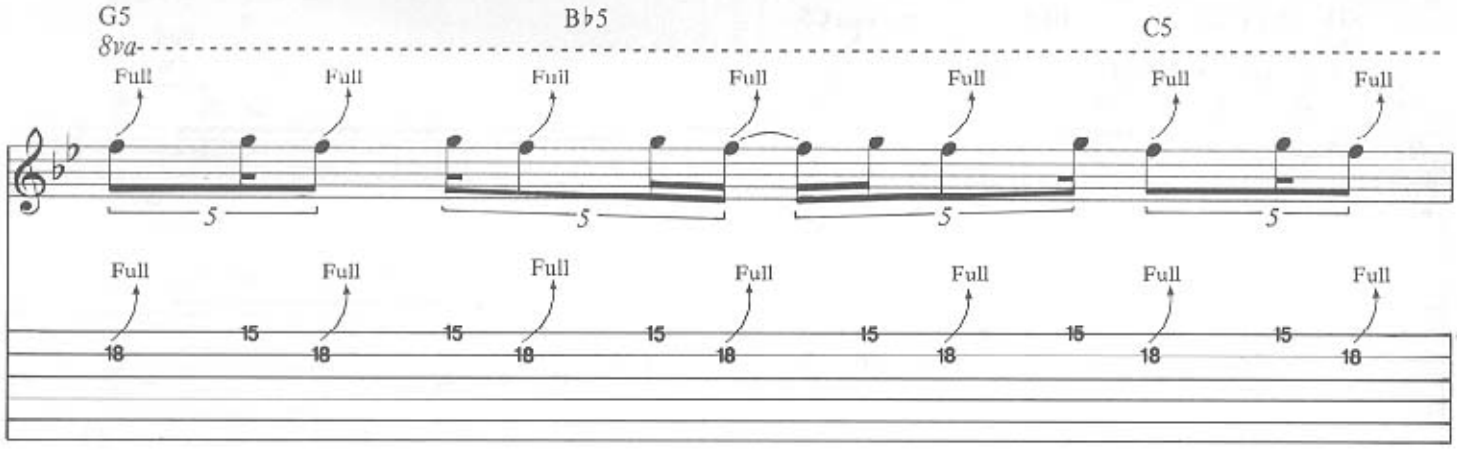
Double time feel

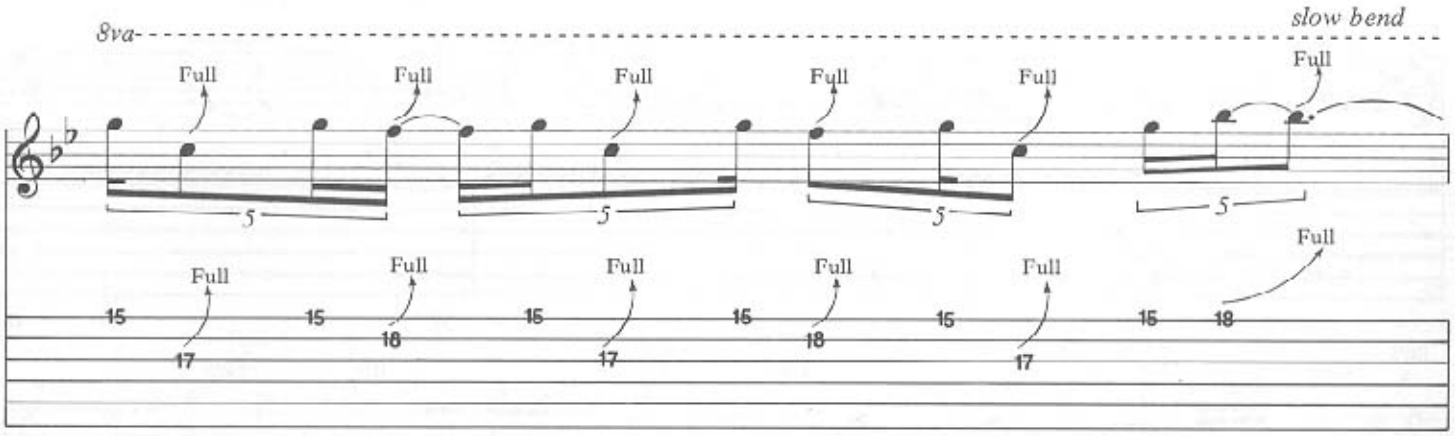


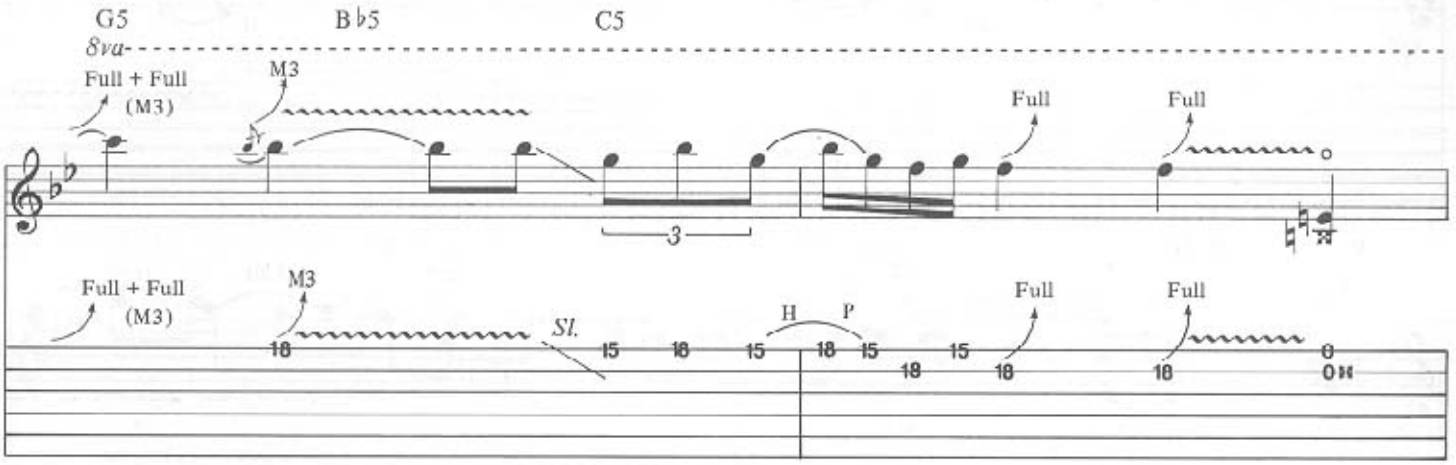


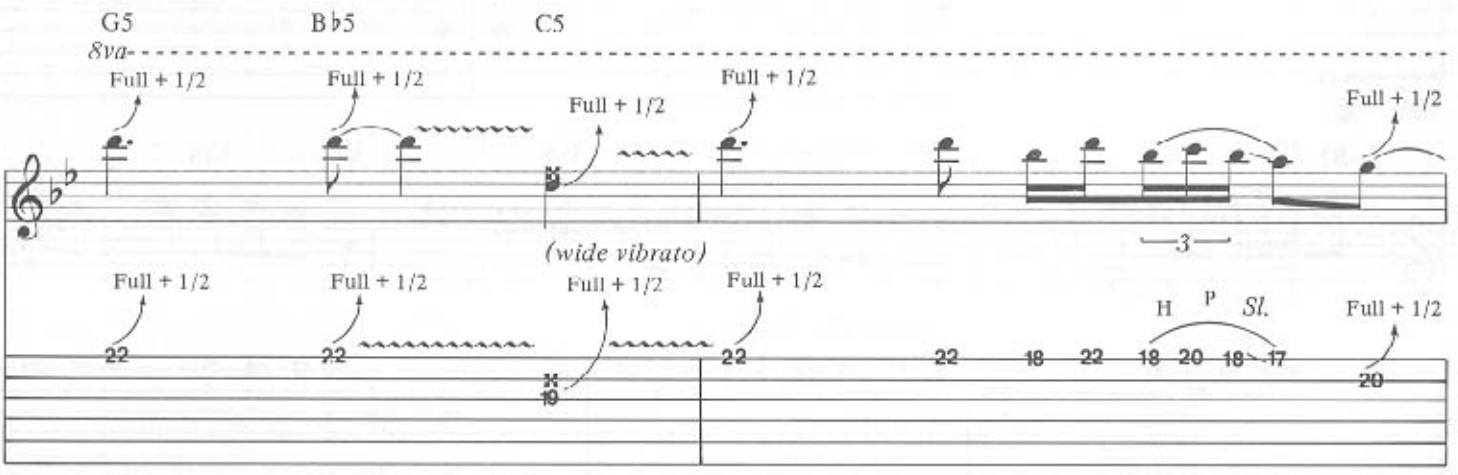
Note: Bend and release like slow vibrato

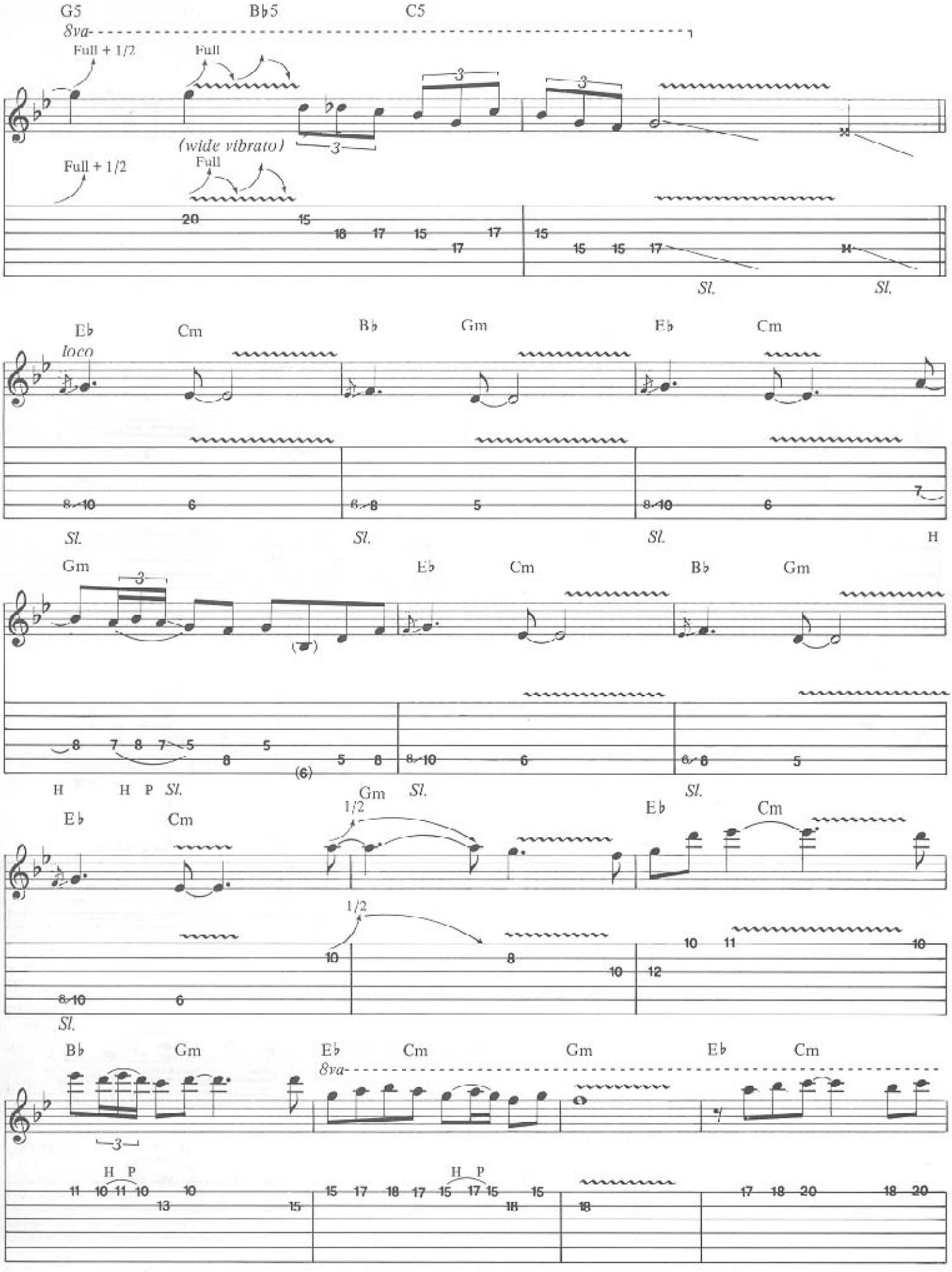

G5
B♭5
C5
Full
(hold bend)
Sl.
P
(13)

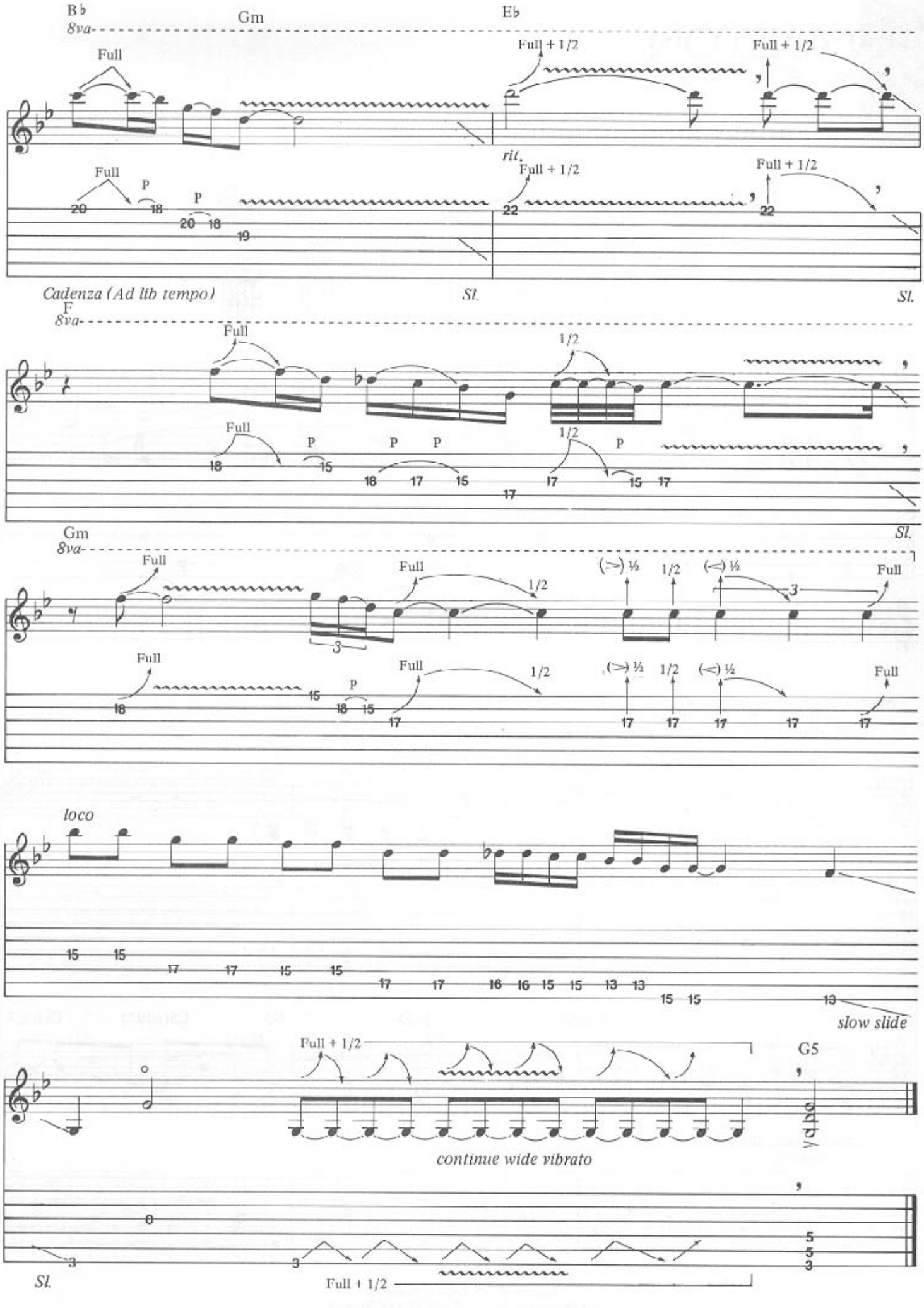

G5
B♭5
C5
8va
Full
5
15
18


8va
slow bend
Full
5
15
17
18


G5
B♭5
C5
8va
Full + Full
(M3)
M3
Full
3
Sl.
H
P
15
18

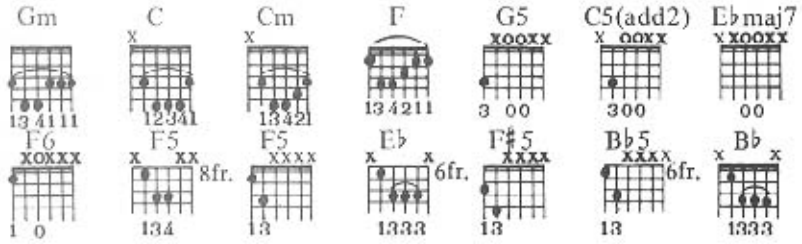

G5
B♭5
C5
8va
Full + 1/2
(wide vibrato)
3
H
P
Sl.
22
18
20
17
19


G5
B♭5
C5
8va
Full + 1/2
Full
(wide vibrato)
Full + 1/2
Full
Sl.
Sl.
E♭
Cm
loco
B♭
Gm
E♭
Cm
Sl.
Sl.
Sl.
H
Gm
E♭
Cm
B♭
Gm
H
H P Sl.
Sl.
Sl.
E♭
Cm
Gm
1/2
E♭
Cm
1/2
Sl.
B♭
Gm
E♭
Cm
Gm
E♭
Cm
8va
H P
H P


B♭
Gm
E♭
8va
Full
Full + 1/2
Full + 1/2
rit.
Full
P
P
Full + 1/2
Full + 1/2
20
18
20
18
19
22
22
Cadenza (Ad lib tempo)
Sl.
Sl.
F
8va
Full
1/2
Full
P
P
P
1/2
P
18
15
18
17
15
17
17
15
17
Sl.
Gm
8va
Full
Full
1/2
(~) ½
1/2
(<) ½
3
Full
3
Full
P
Full
1/2
(~) ½
1/2
(<) ½
Full
18
15
18
15
17
17
17
17
17
17
loco
15
15
17
17
15
15
17
17
16
16
15
15
13
13
15
15
13
slow slide
Full + 1/2
G5
continue wide vibrato
0
3
3
5
5
3
Sl.
Full + 1/2

ON AND ON

Words and Music by Michael Schenker and Gary Barden

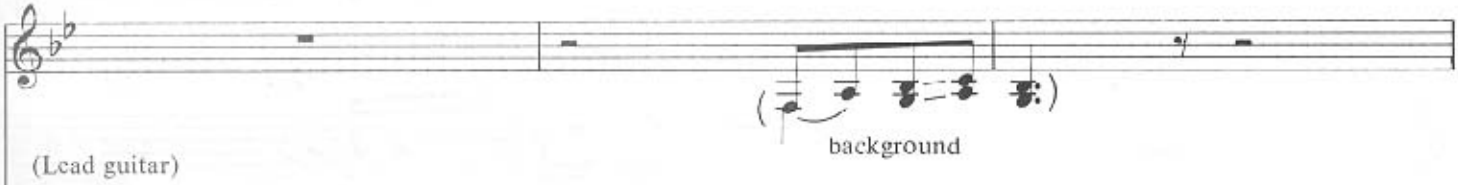


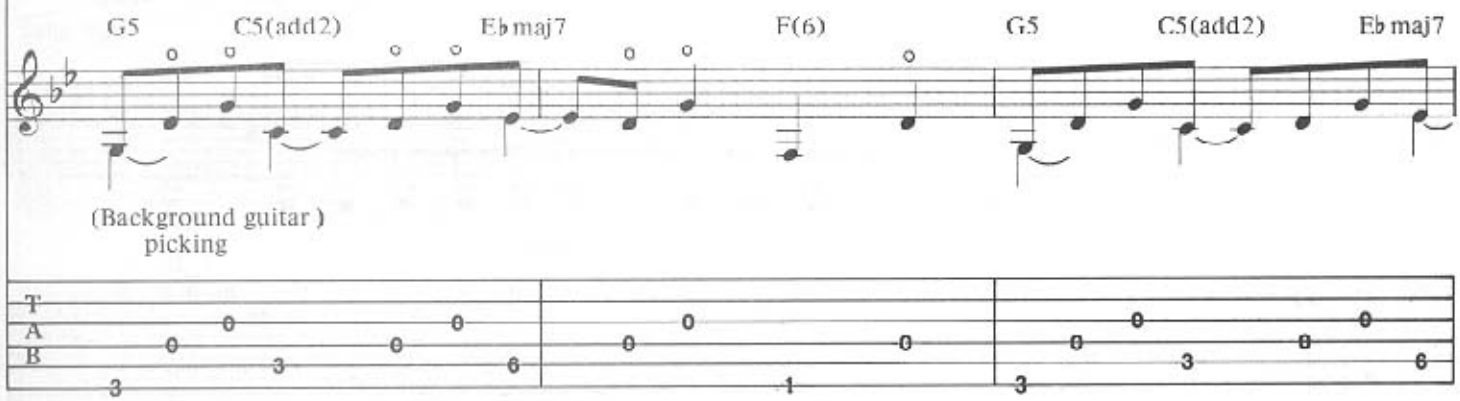
Poco rubato

Intro

(Polysynth. + string synth.)

Note: Guitar can simulate this line by swelling each note with volume control and vibrating each note (~~~~)





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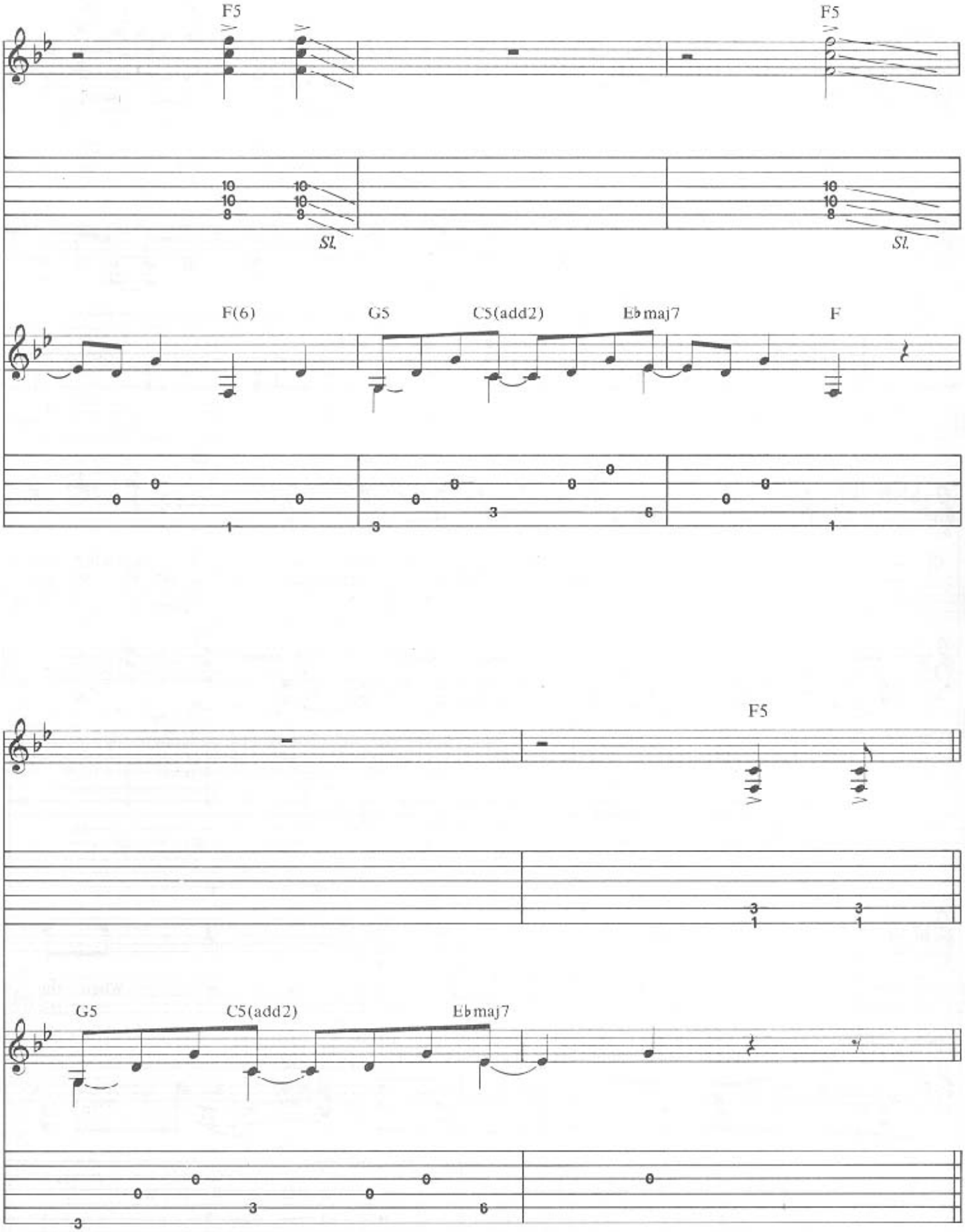
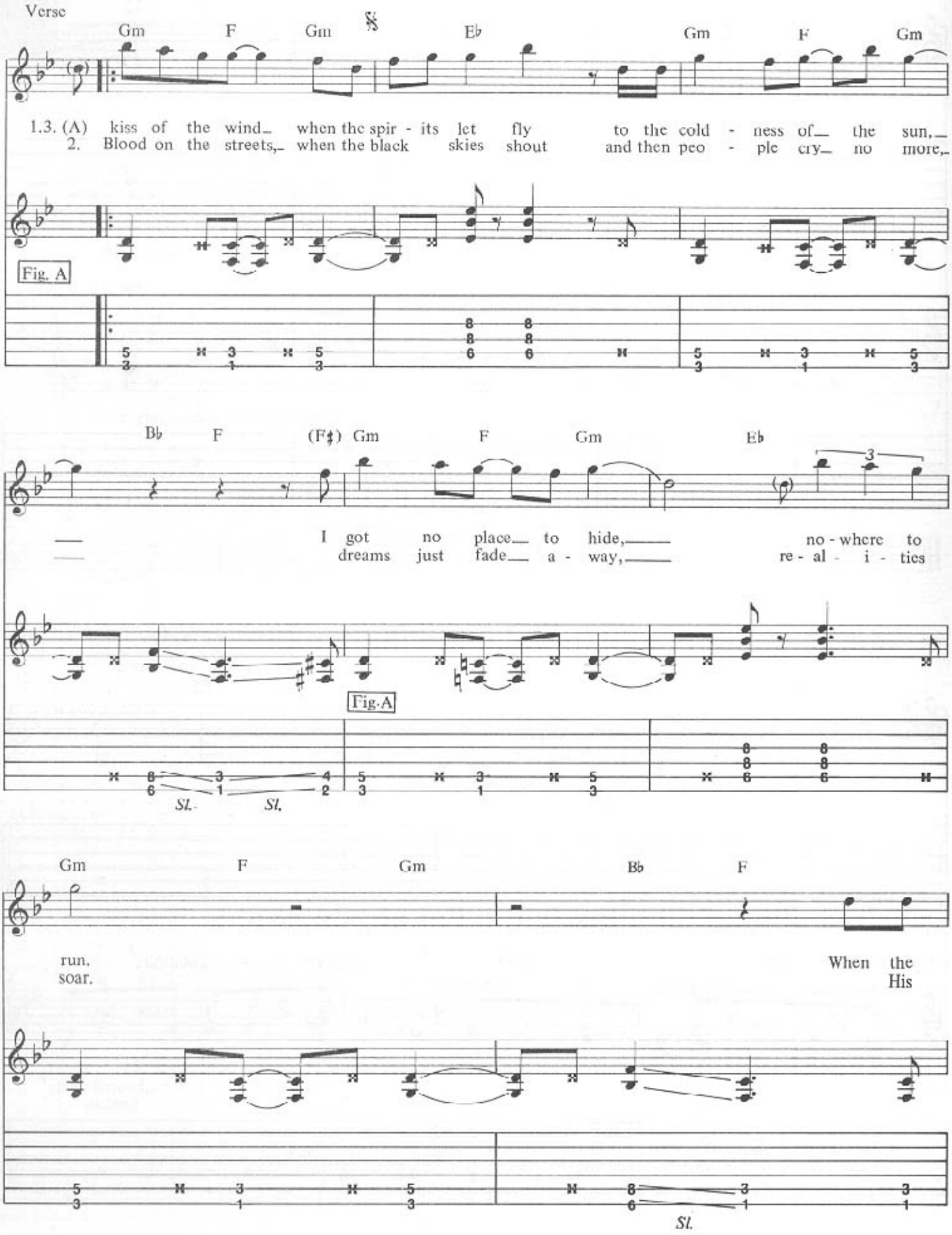

F5
F5
Sl.
Sl.
F(6)
G5
C5(add2)
Ebmaj7
F
F5
G5
C5(add2)
Ebmaj7


Verse
Gm F Gm Eb Gm F Gm
1.3. (A) kiss of the wind_ when the spir - its let fly to the cold - ness of_ the sun,_
2. Blood on the streets,_ when the black skies shout and then peo - ple cry_ no more,_
Fig. A
Bb F (F♯) Gm F Gm Eb
I got no place_ to hide,_ no - where to
dreams just fade_ a - way,_ re - al - i - ties
Fig.A
Sl. Sl.
Gm F Gm Bb F
run.
soar.
When the
His
Sl.

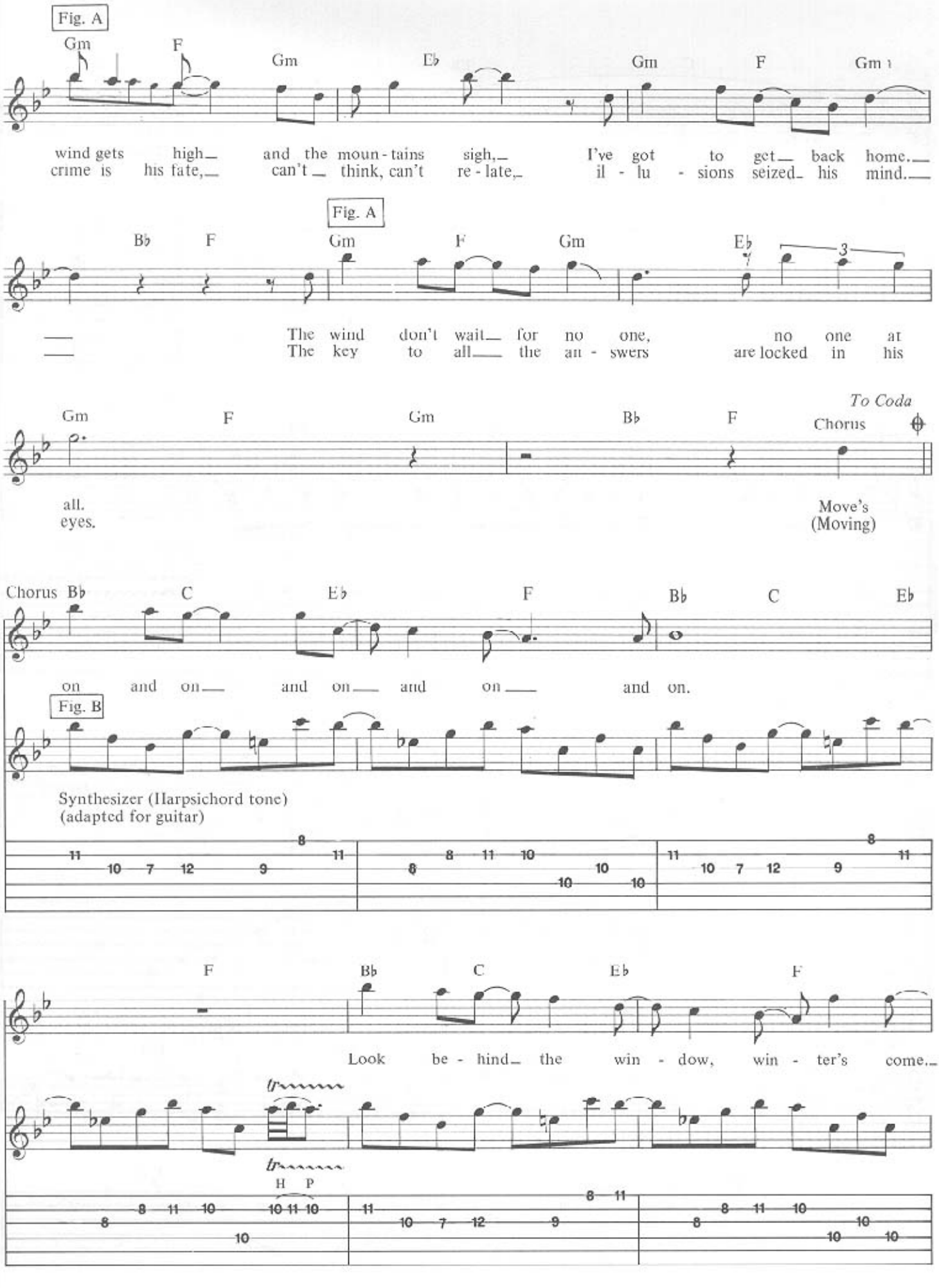
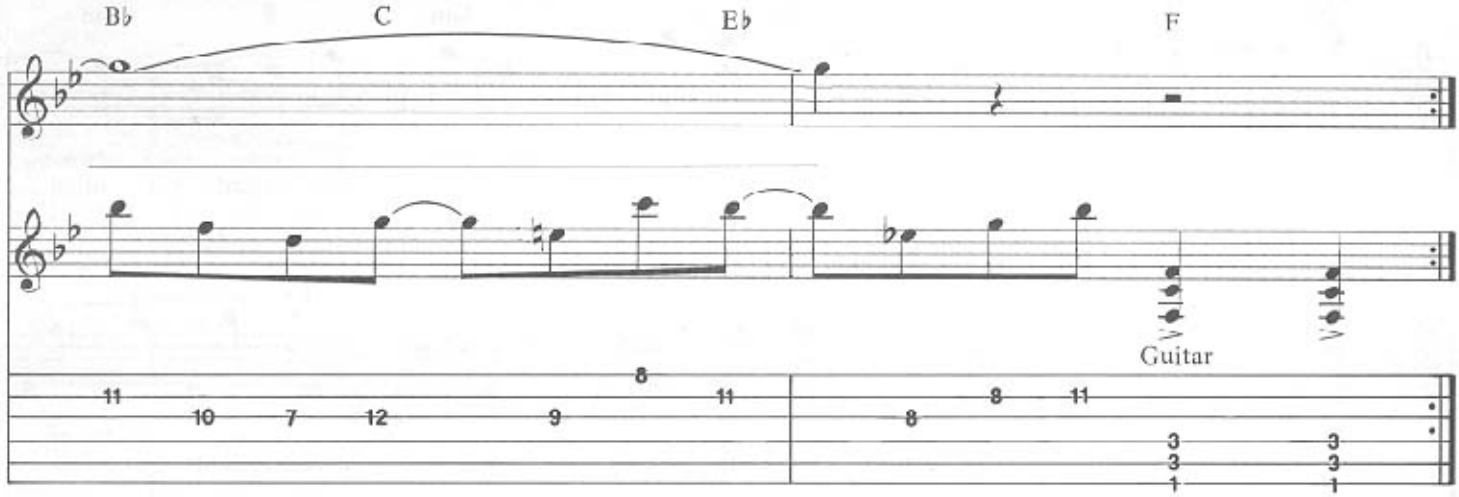
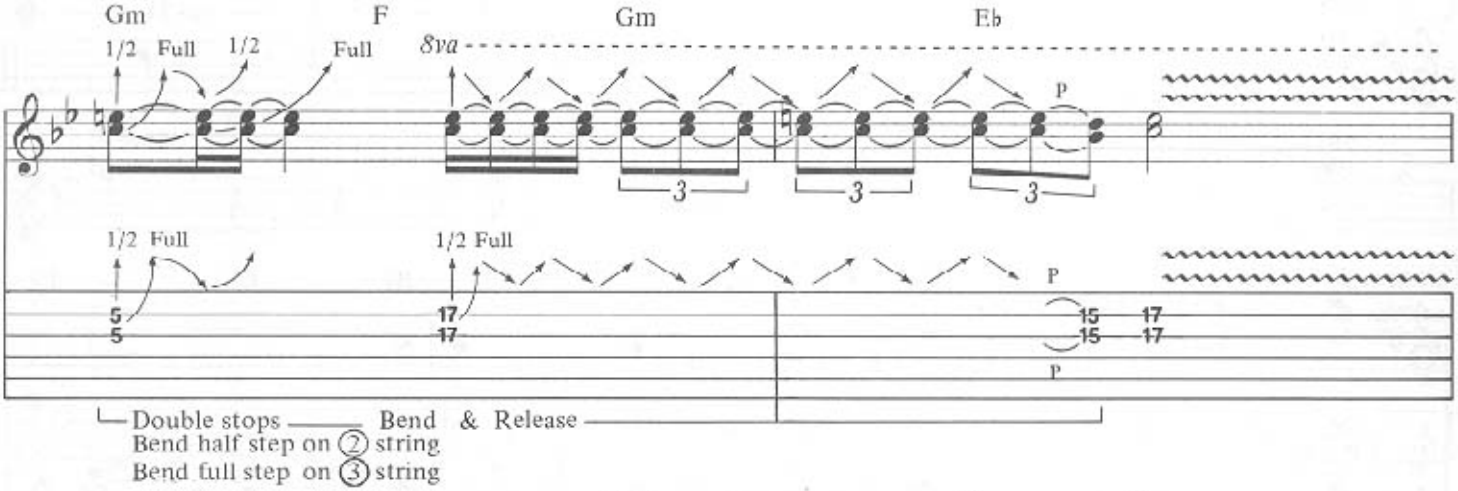
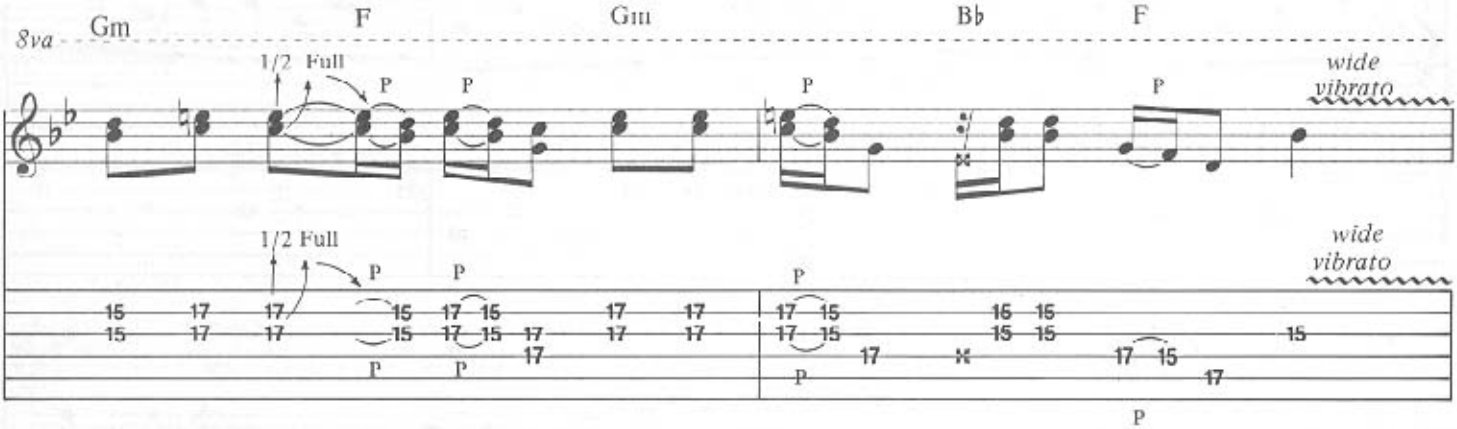


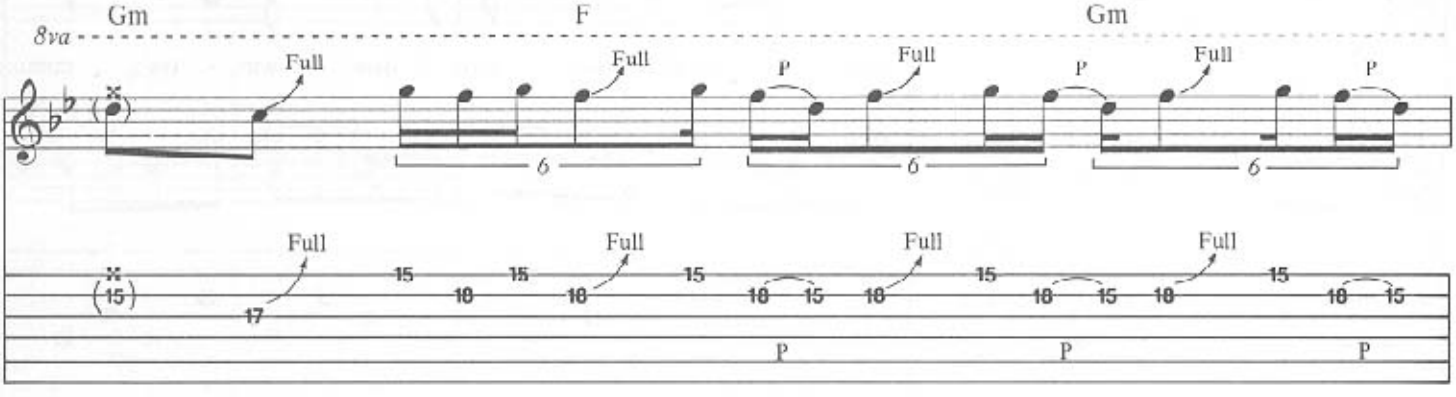
Fig. A
Gm F Gm Eb Gm F Gm
wind gets high and the moun - tains sigh, I've got to get back home.
crime is his fate, can't think, can't re - late, il - lu - sions seized his mind.
Fig. A
Bb F Gm F Gm Eb 3
The wind don't wait for no one, no one at
The key to all the an - swers are locked in his
To Coda
Gm F Gm Bb F Chorus
all.
eyes.
Move's
(Moving)
Chorus Bb C Eb F Bb C Eb
on and on and on and on and on.
Fig. B
Synthesizer (Harpsichord tone)
(adapted for guitar)
F Bb C Eb F
Look be - hind the win - dow, win - ter's come.
H P

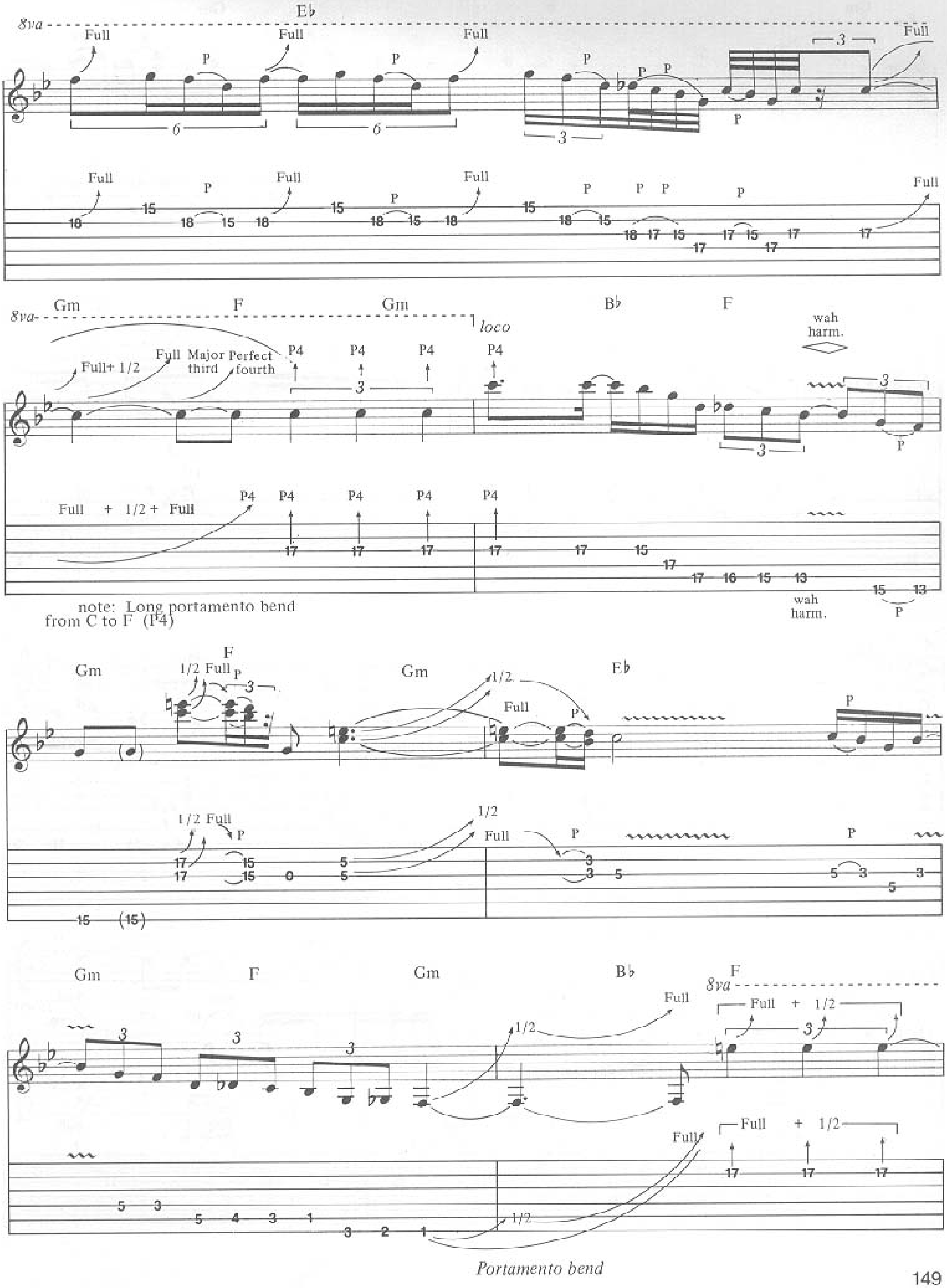


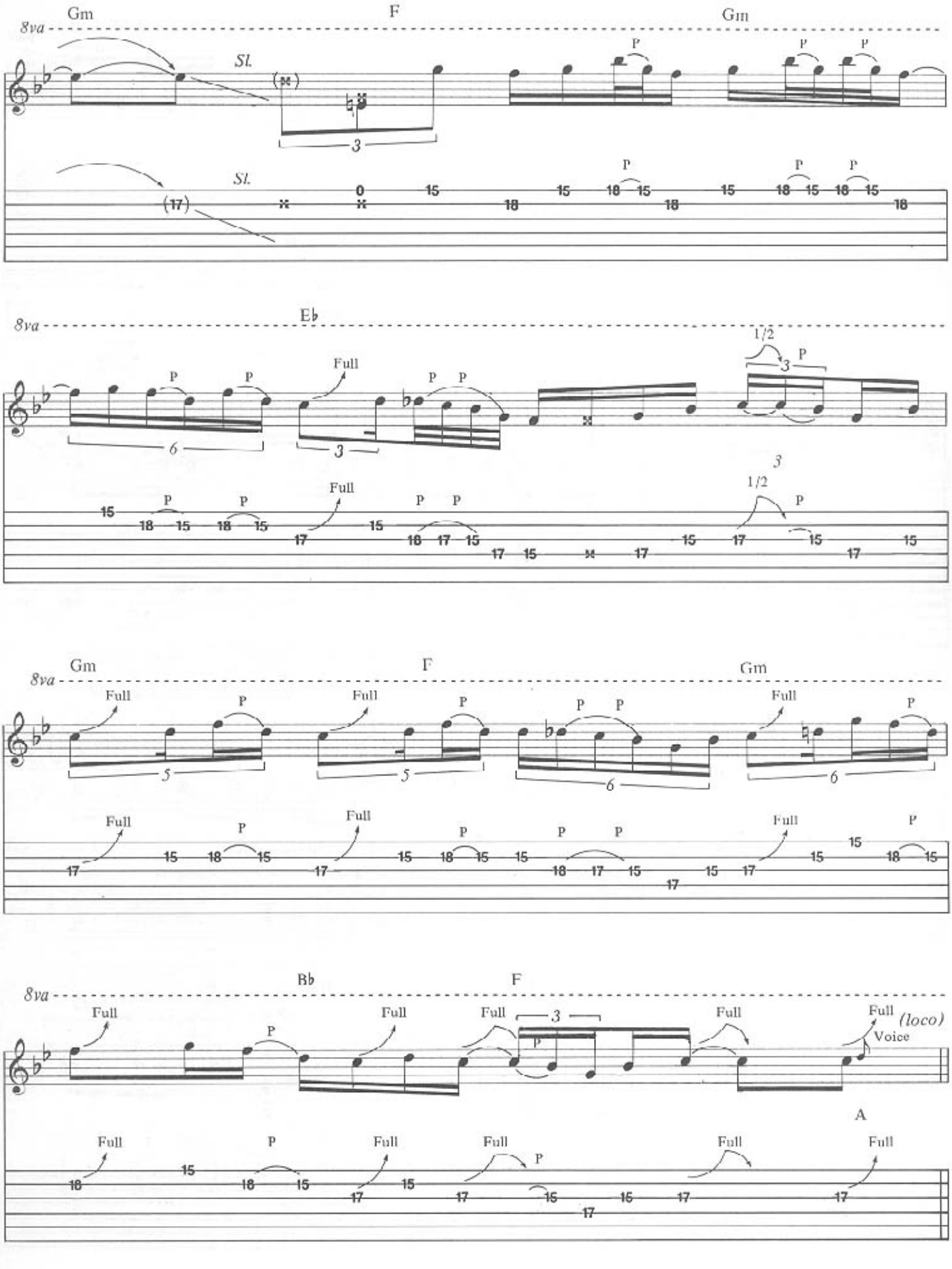
Guitar solo No. 1

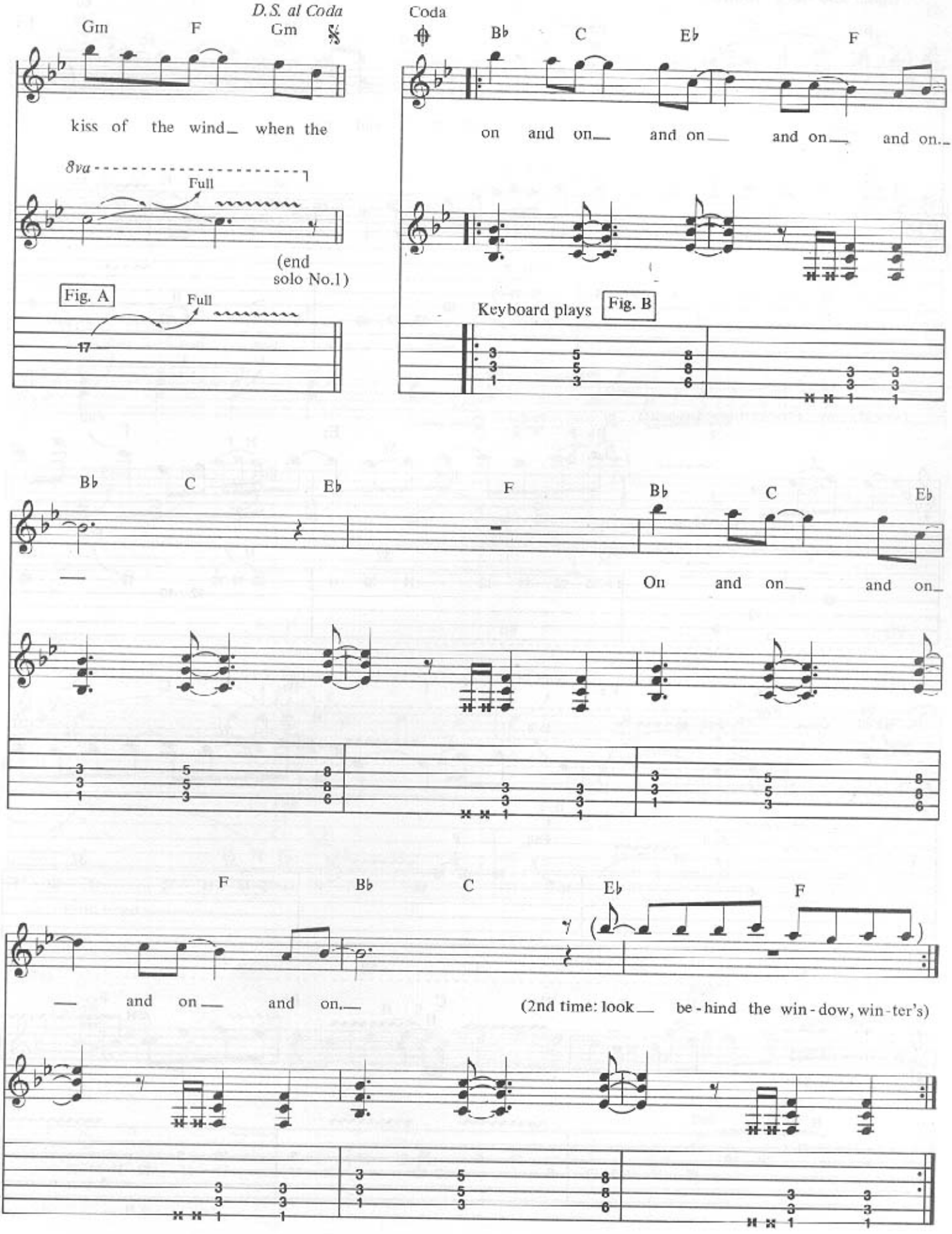




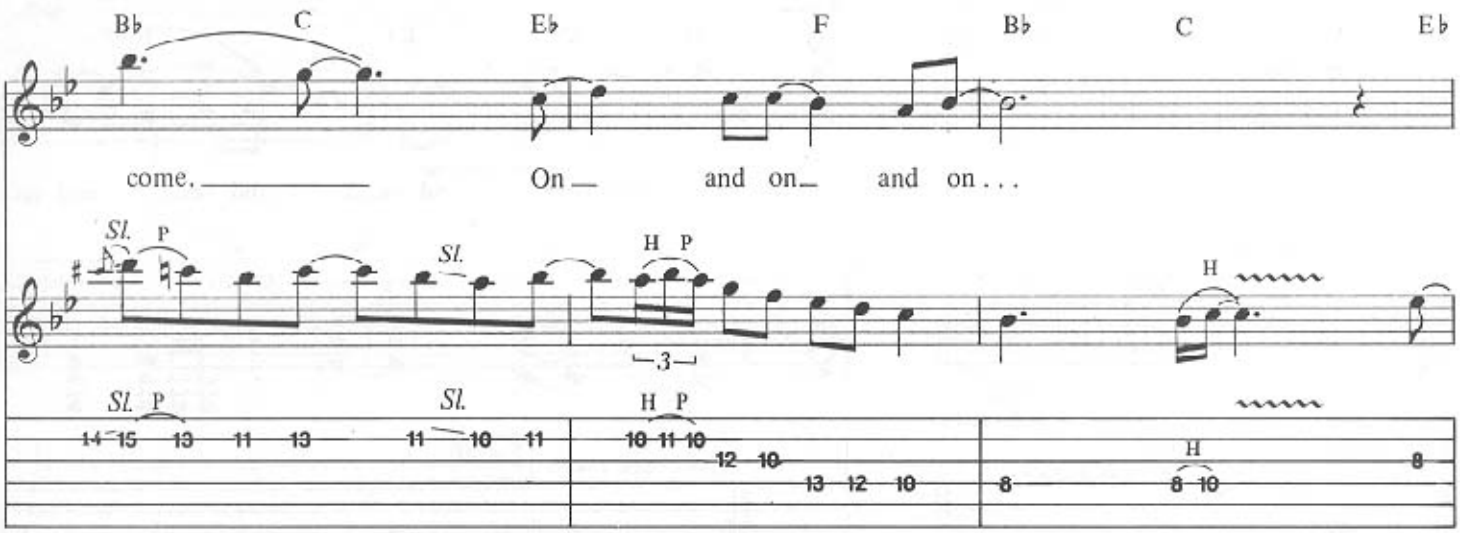



8va
E♭
Full
P
Gm
F
Bb
loco
Full+ 1/2
Major third
Perfect fourth
P4
wah harm.
Full + 1/2 + Full
note: Long portamento bend from C to F (P4)
1/2 Full
1/2
Full + 1/2
Portamento bend

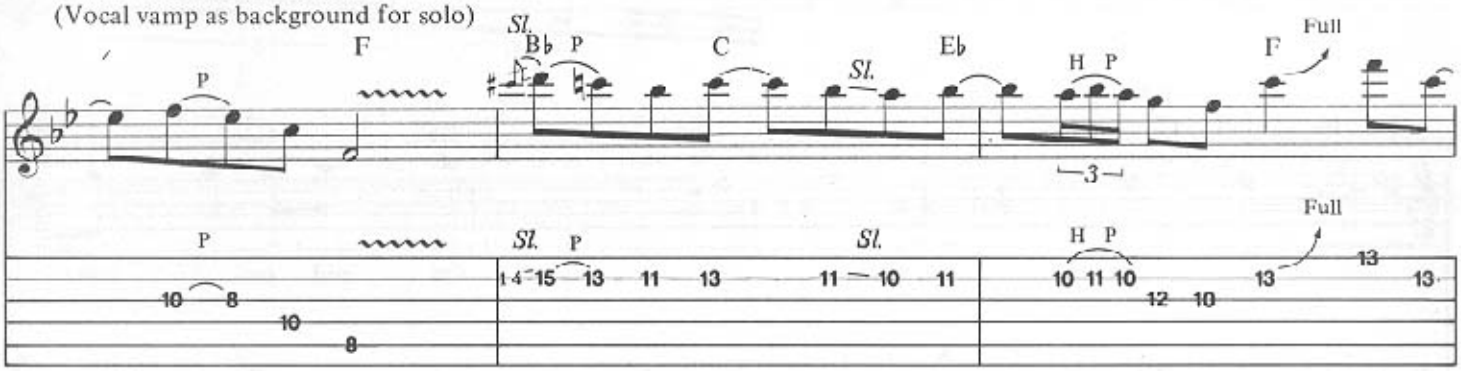

Gm
F
Gm
8va
Sl.
P
Eb
Full
1/2
Bb
(loco)
Voice
A

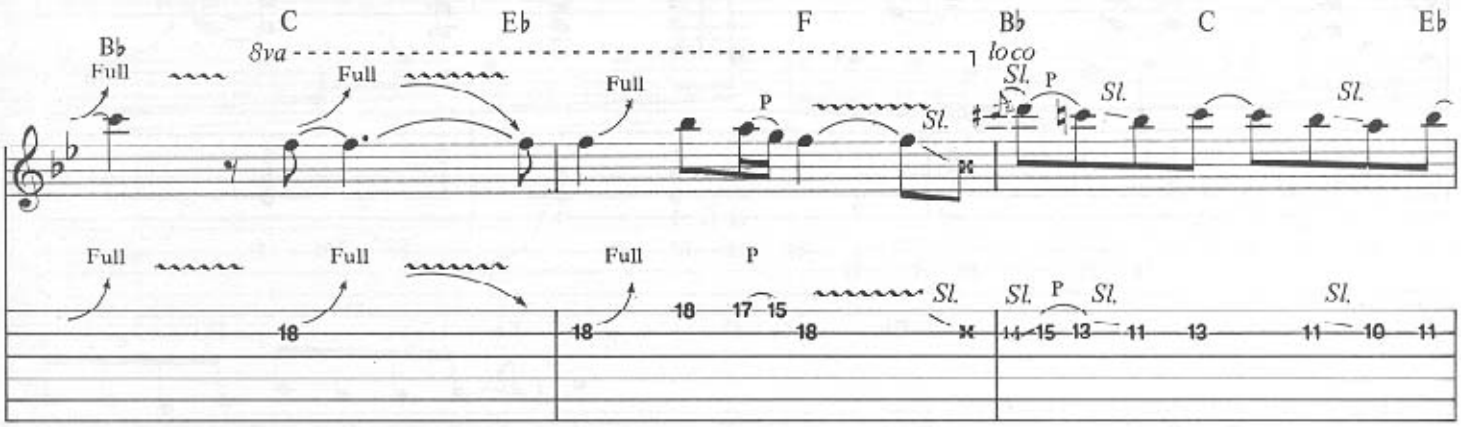

D.S. al Coda
Gm
F
Gm
kiss of the wind_ when the
8va
Full
(end solo No.1)
Fig. A
Full
17
Coda
B♭
C
E♭
F
on and on_ and on_ and on_ and on_
Keyboard plays
Fig. B
B♭
C
E♭
F
B♭
C
E♭
On and on_ and on_
F
B♭
C
E♭
F
and on_ and on_
(2nd time: look_ be-hind the win-dow, win-ter's)

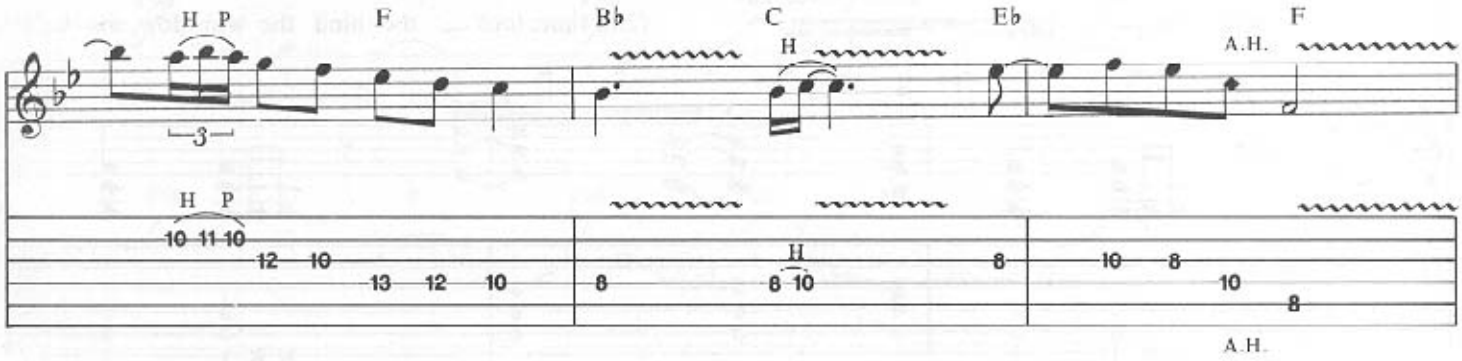
Guitar solo No. 2 (outro)

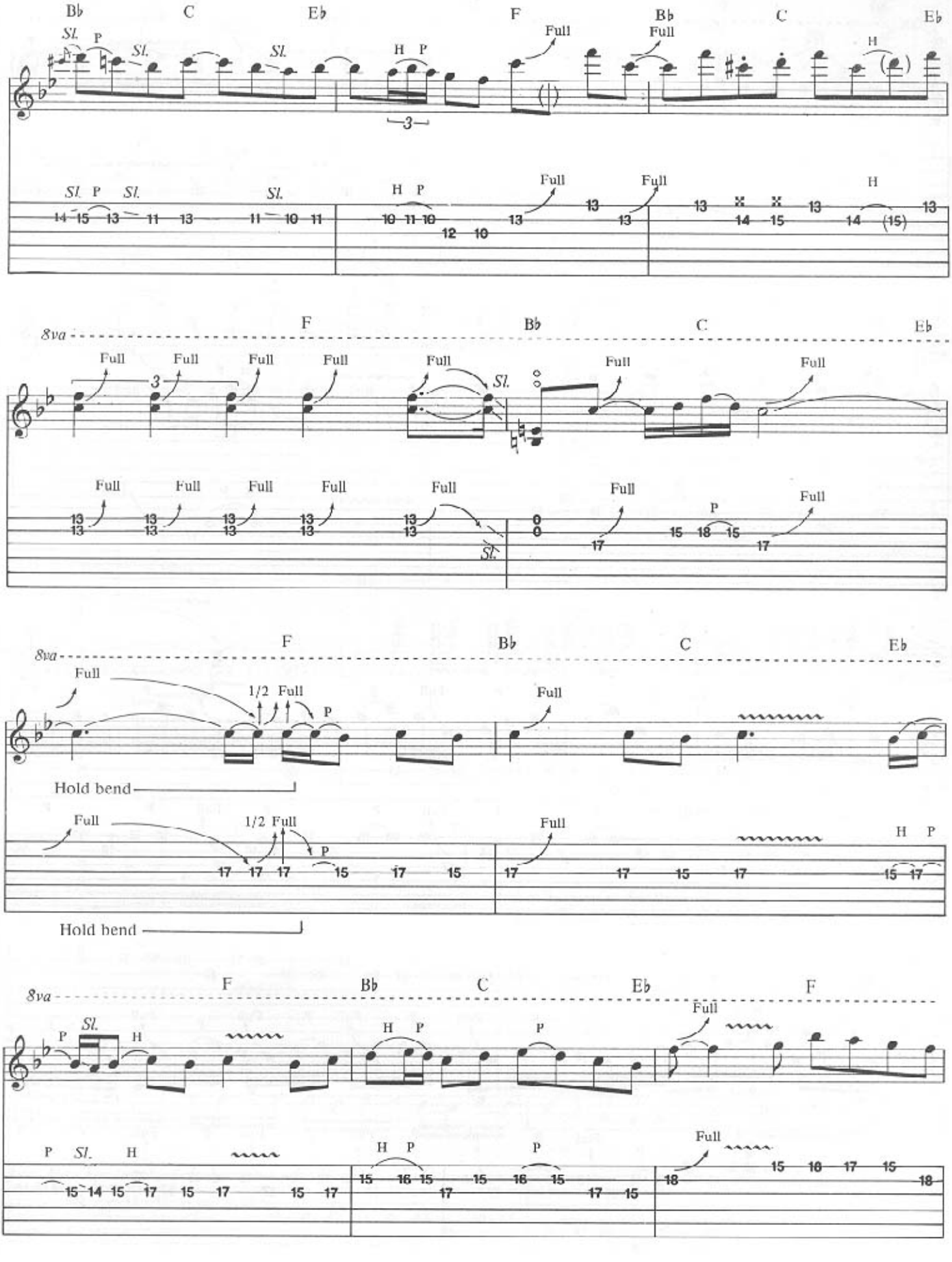


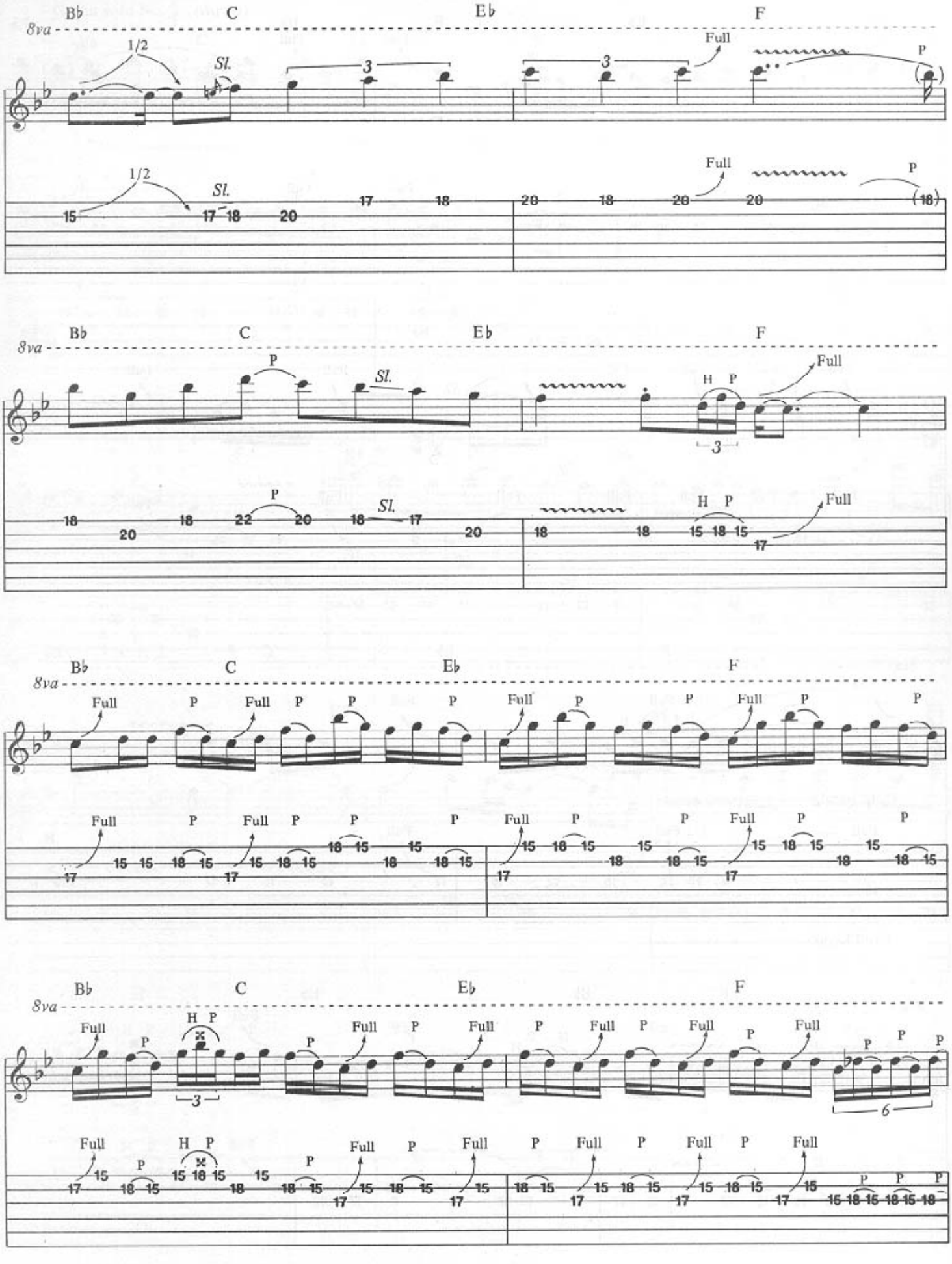
(Vocal vamp as background for solo)

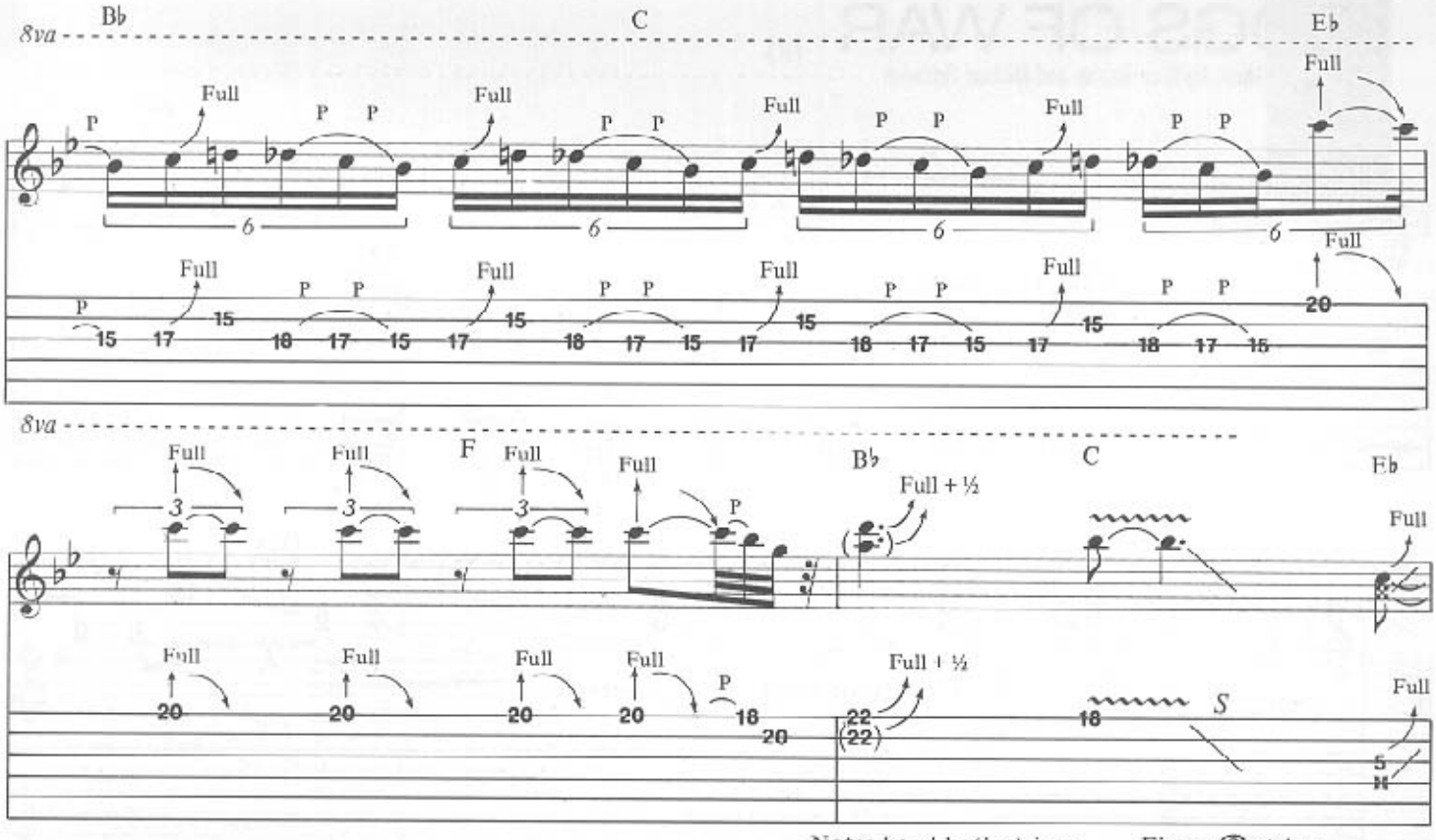






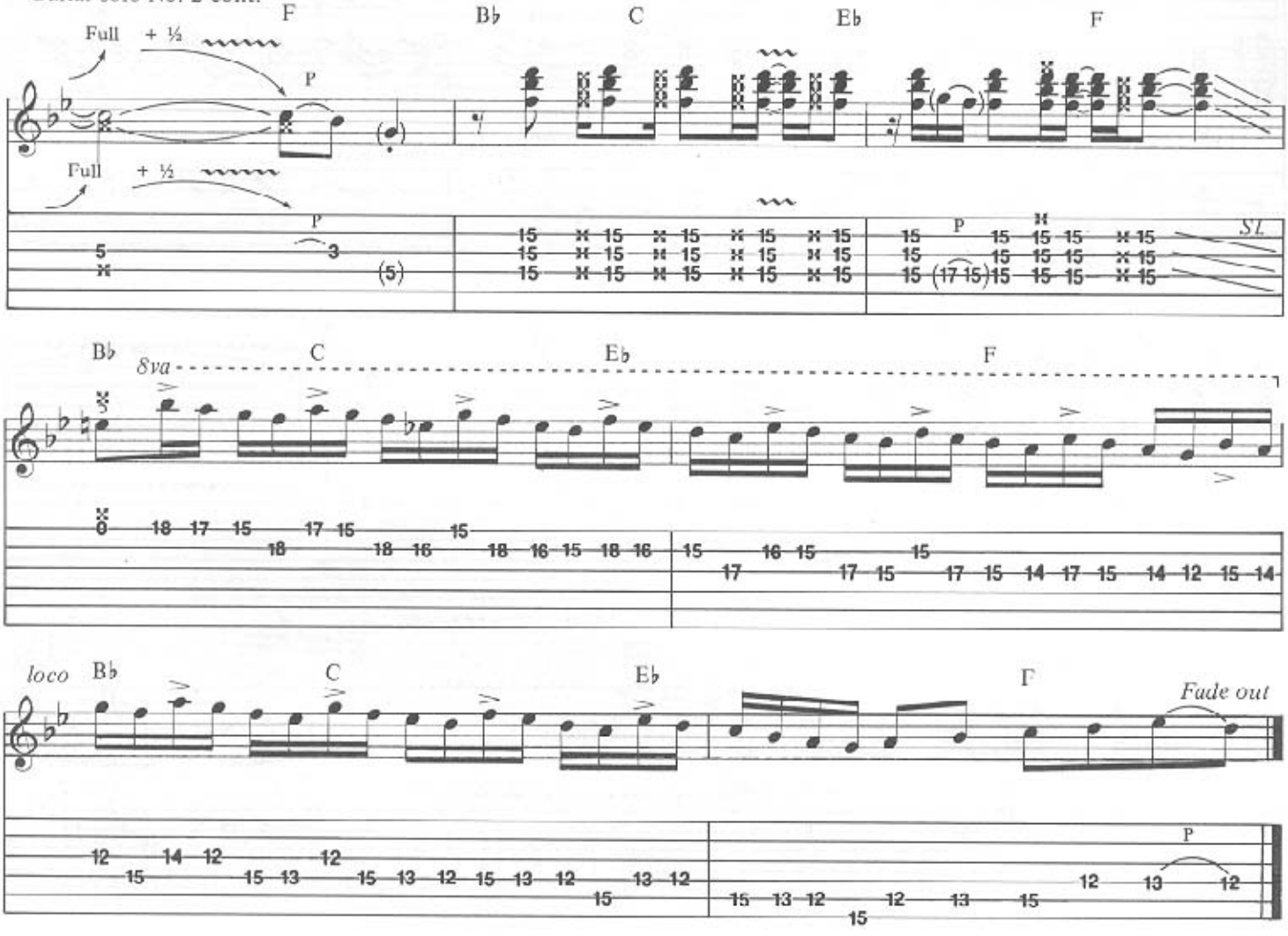

B♭ C E♭ F B♭ C E♭
Sl. P Sl. Sl. H P Full Full H
3
Sl. P Sl. Sl. H P Full Full H
8va
F B♭ C E♭
Full Full Full Full Full Sl. Full Full
3
Full Full Full Full Full Full Full
Sl.
8va
F B♭ C E♭
Full 1/2 Full P Full
Hold bend
Full 1/2 Full P Full H P
Hold bend
8va
F B♭ C E♭ F
P Sl. H H P P Full
P Sl. H H P P Full


B♭
C
E♭
F
8va
1/2
Sl.
3
Full
P
H P



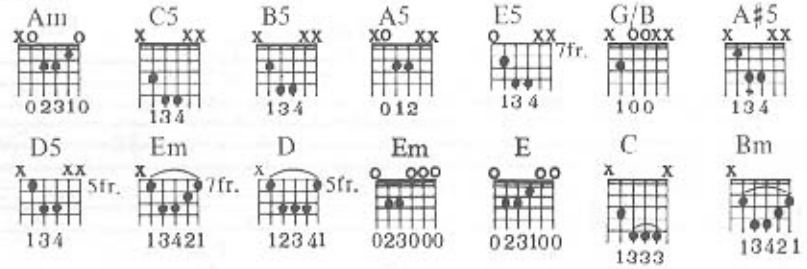
Note: bend both strings . . . Finger (2) string.
Do not pick (2) string. Allow movement
of (1) string to sound pitches of both strings.

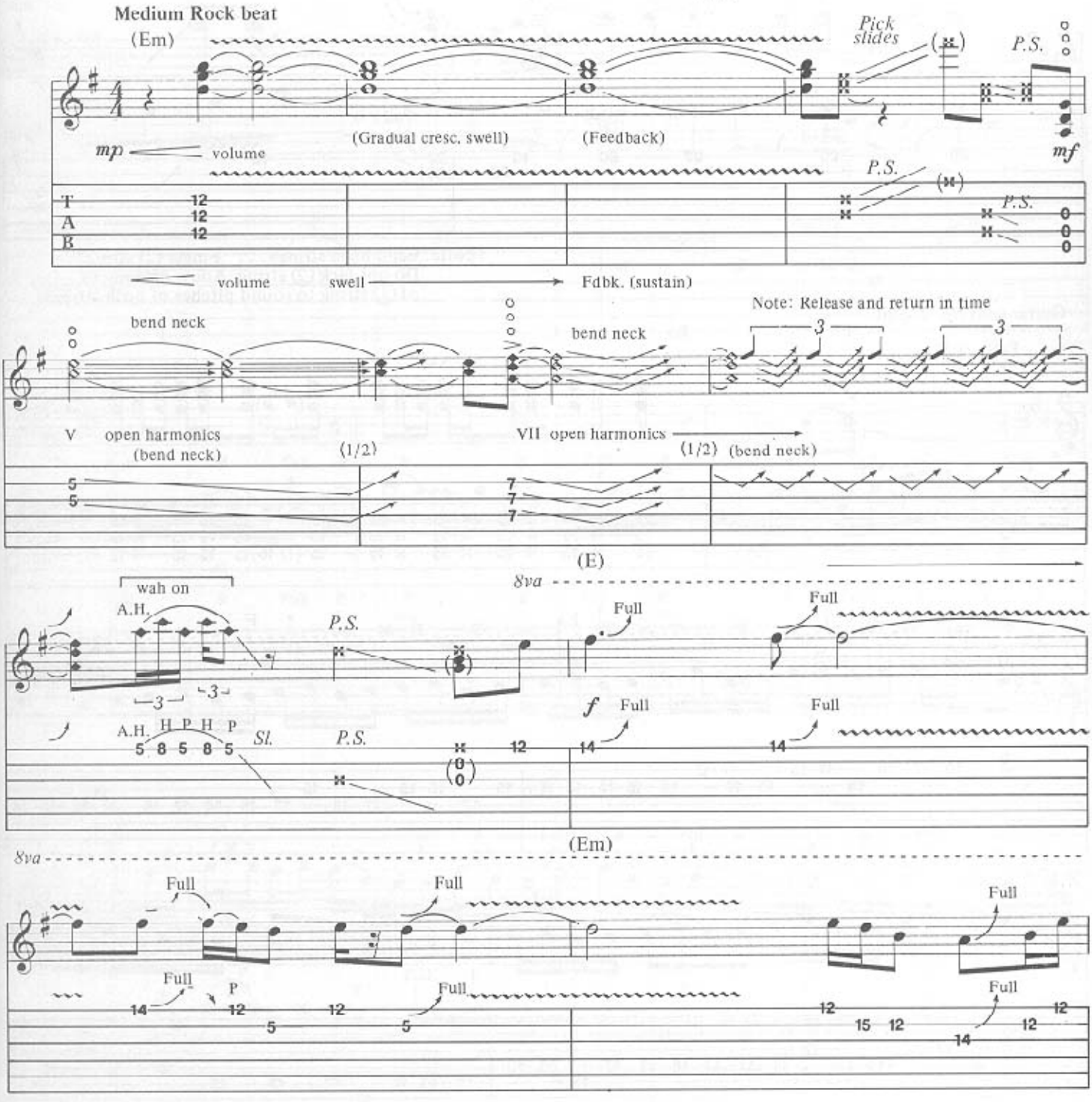
Guitar solo No. 2 cont.



DOGS OF WAR

Words and Music by Gary Barden and Michael Schenker





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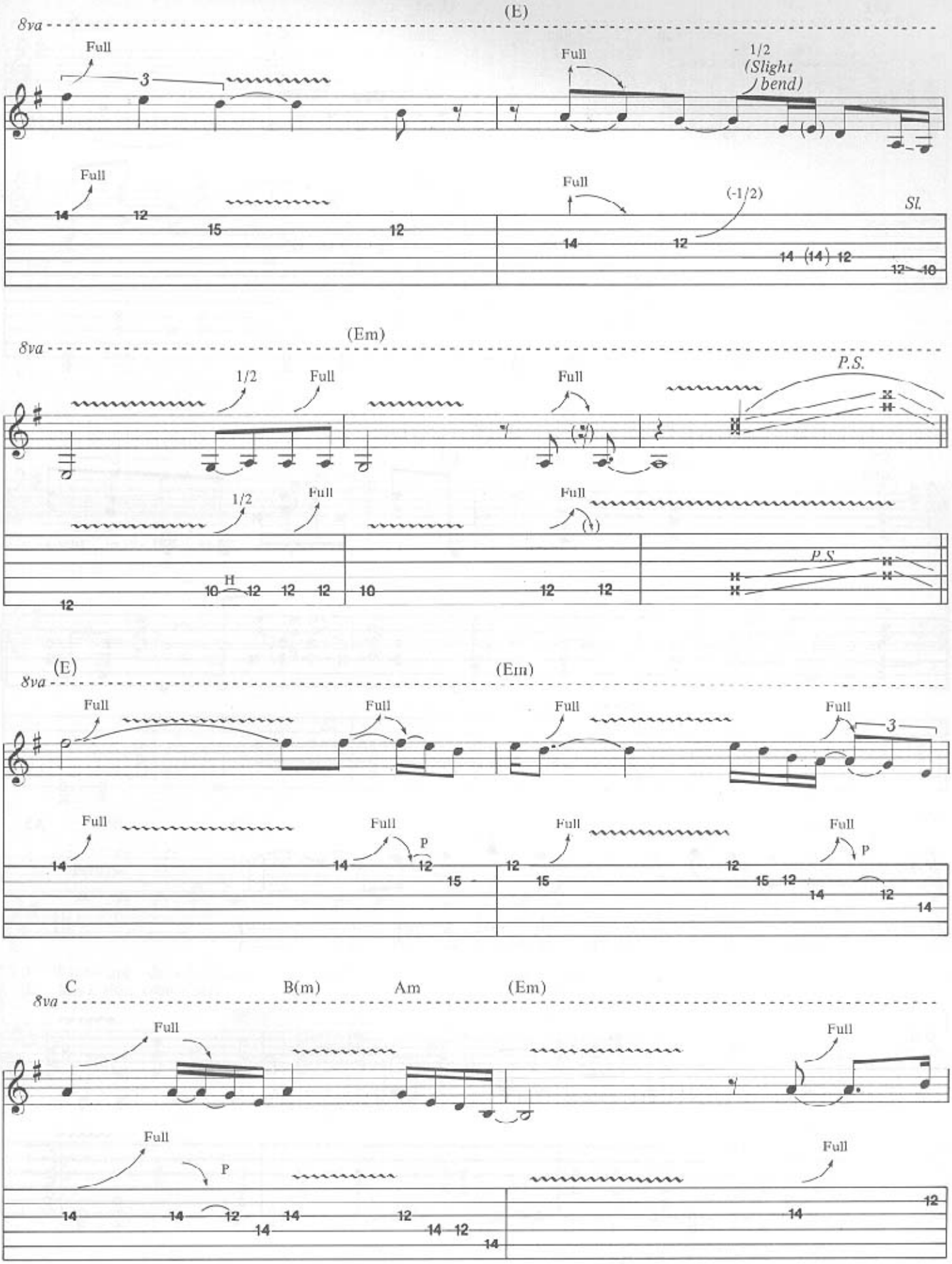
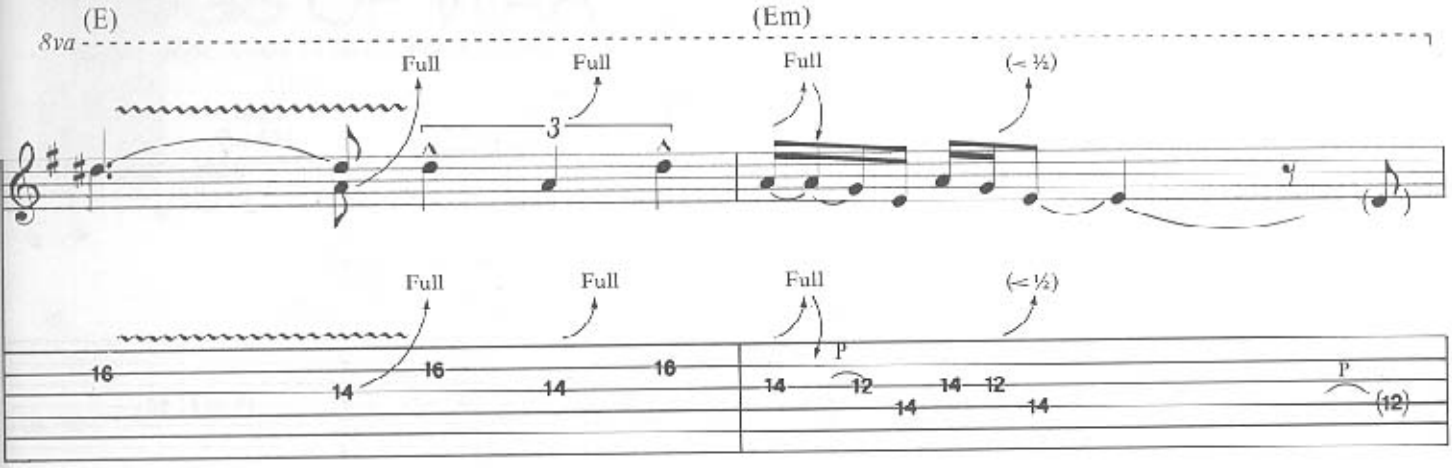
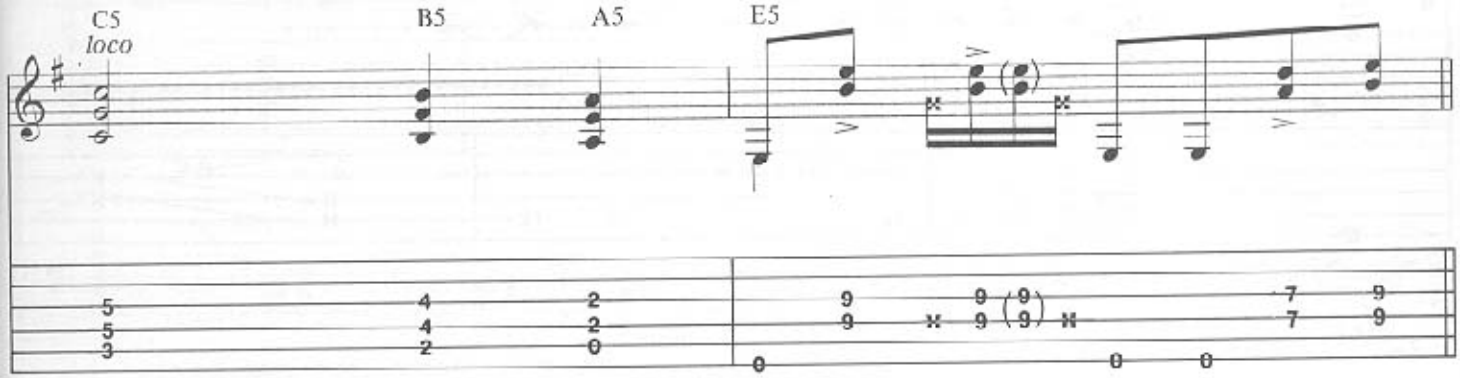
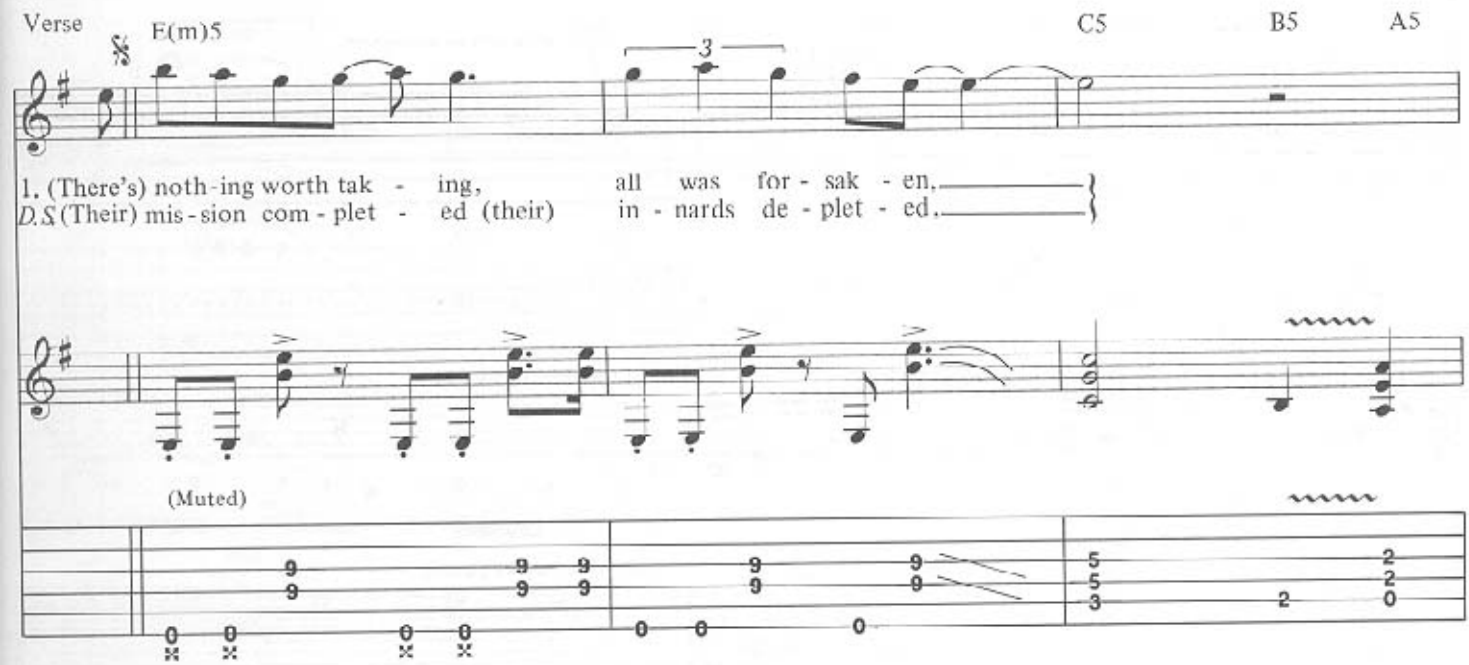
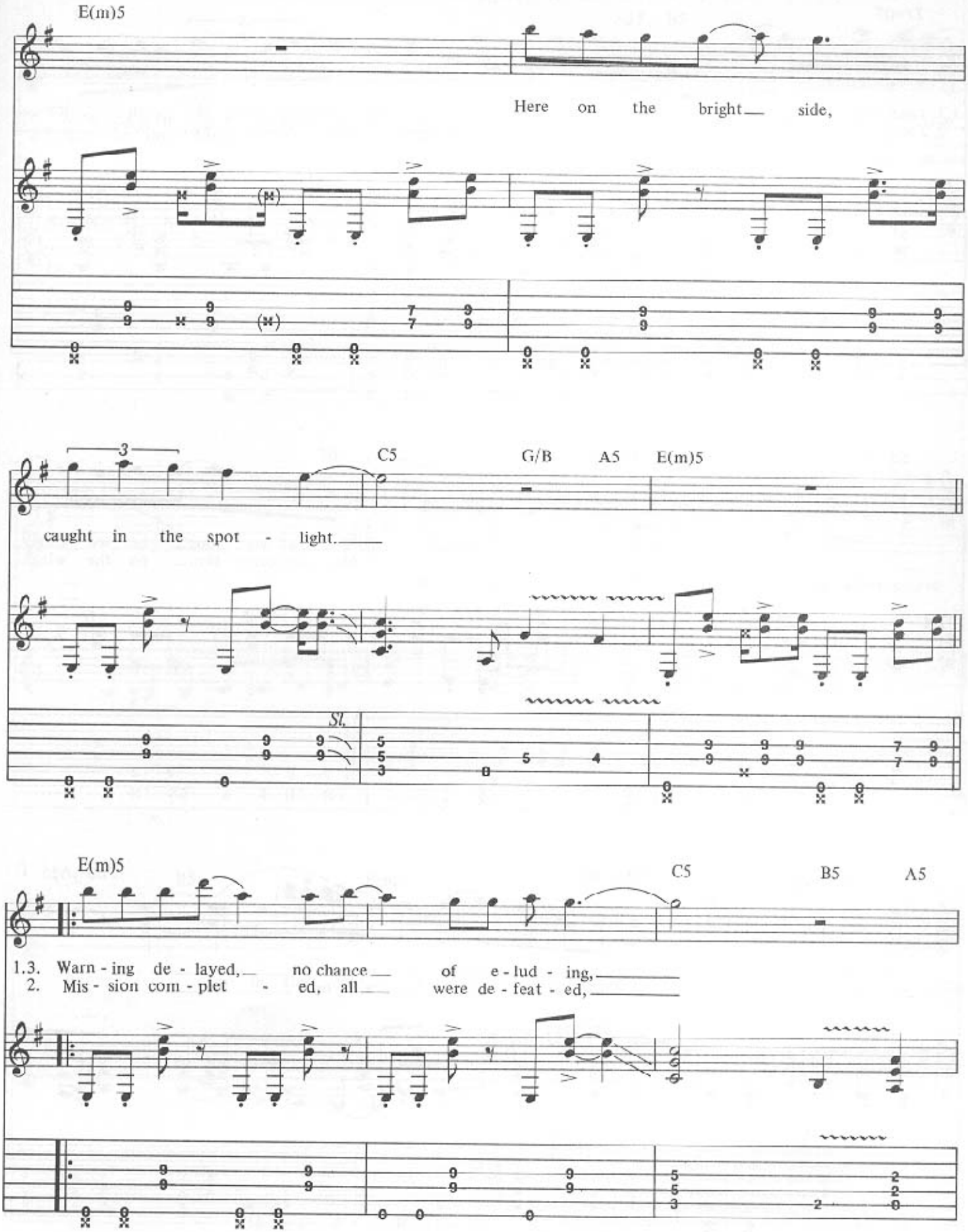

(E)
8va
Full
3
Full
1/2
(Slight
bend)
Full
14
12
15
12
Full
(-1/2)
Sl.
14
12
14 (14) 12
12 10
(Em)
8va
1/2
Full
Full
P.S.
1/2
Full
Full
H
10
12
12
12
10
12
12
P.S.
(E)
(Em)
8va
Full
Full
Full
Full
3
Full
14
Full
P
14
12
15
Full
12
15
Full
P
12
15
12
14
12
14
C
B(m)
Am
(Em)
8va
Full
Full
Full
P
14
14
12
14
14
12
14
12
14
Full
14
12

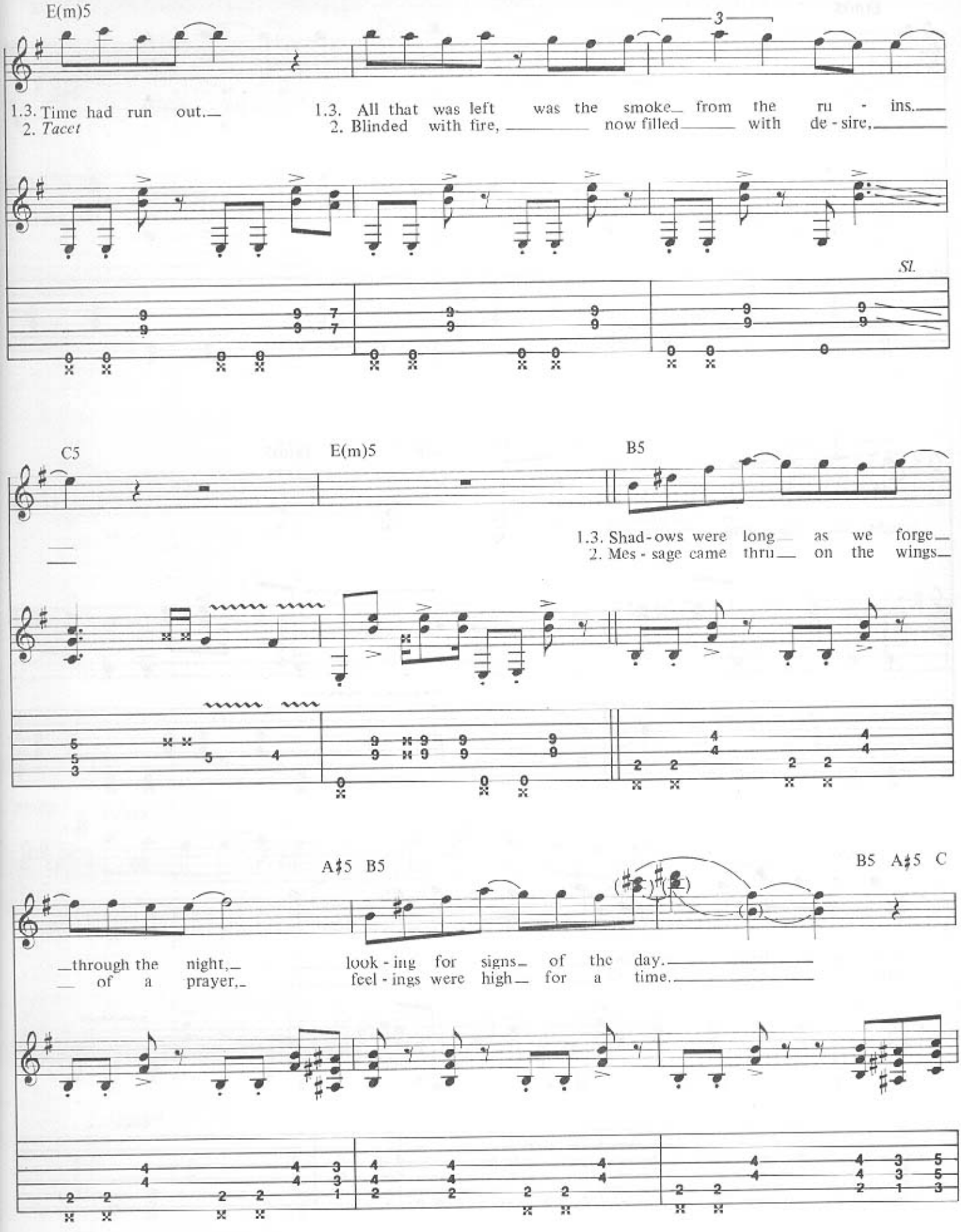


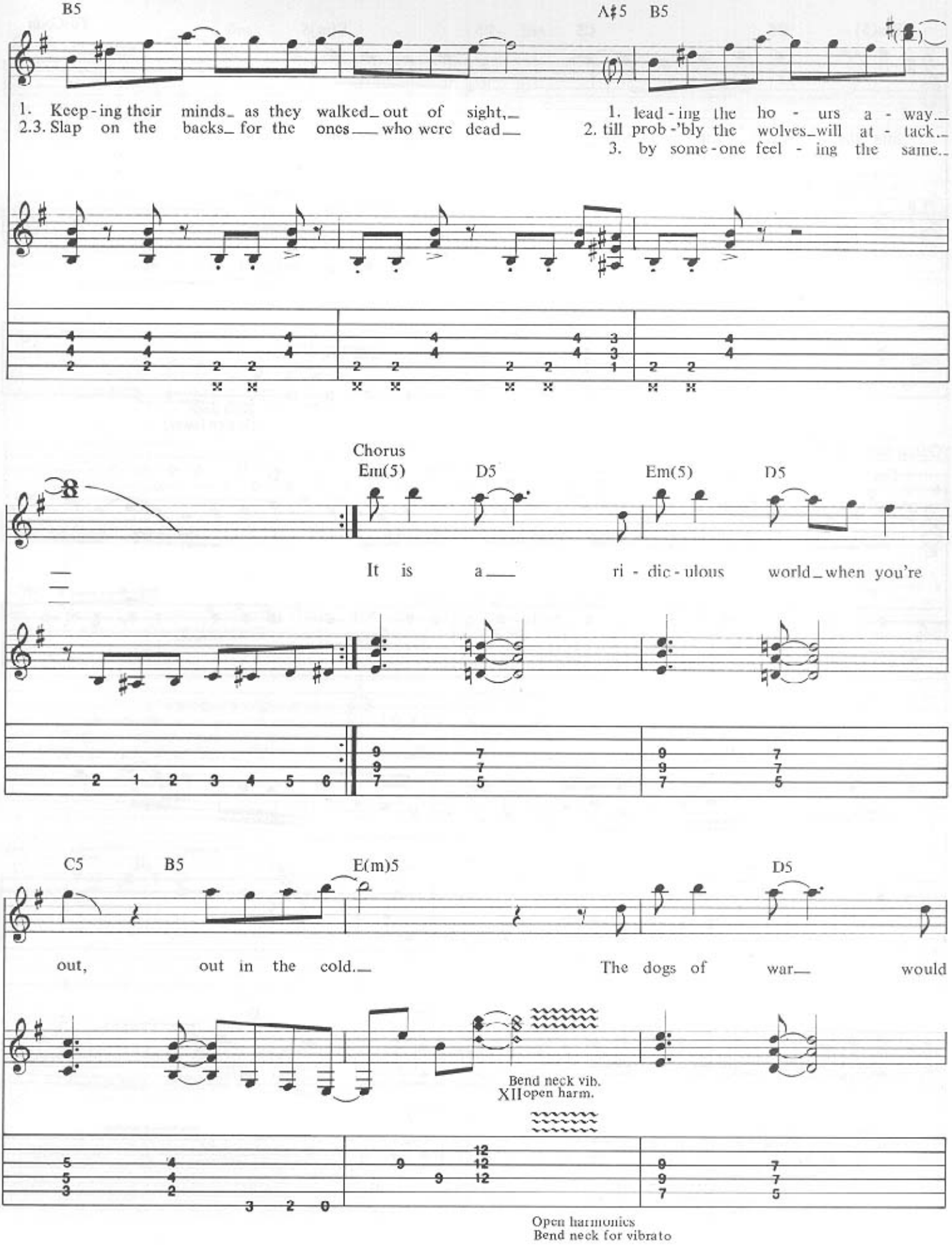


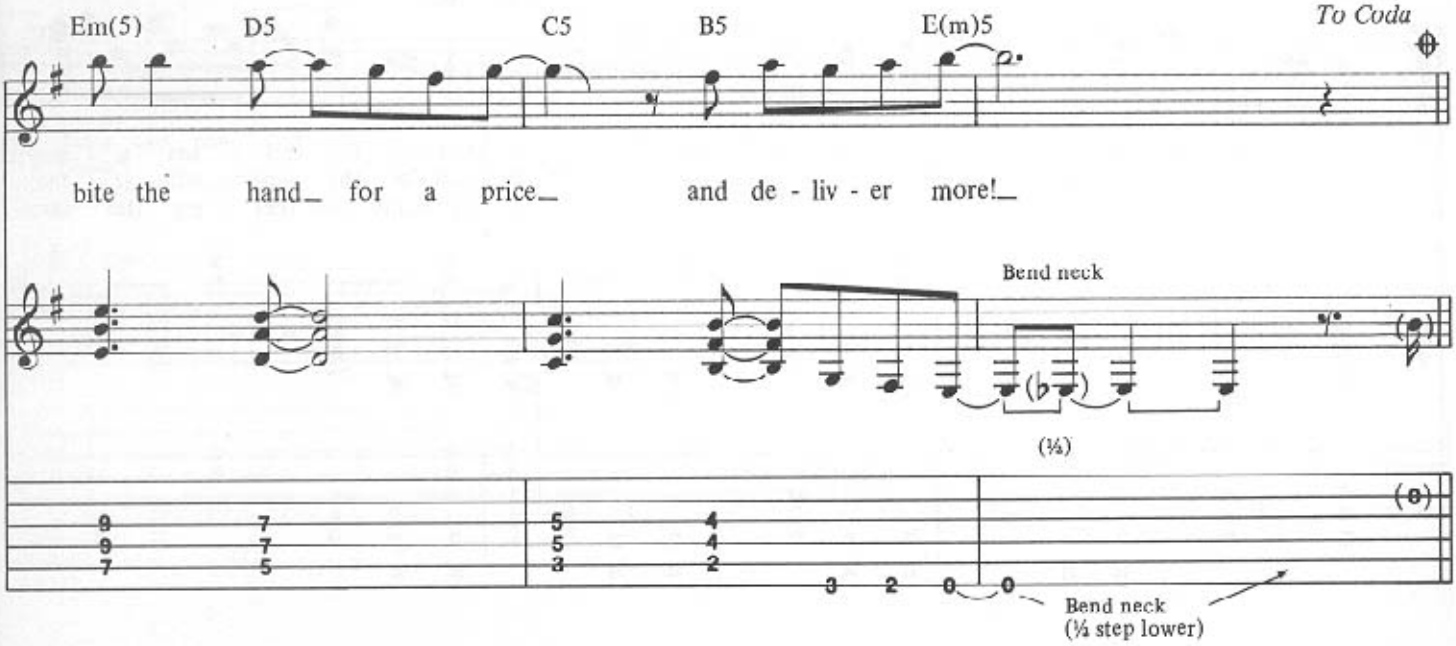


(Use guitar Figure A For D.S.)

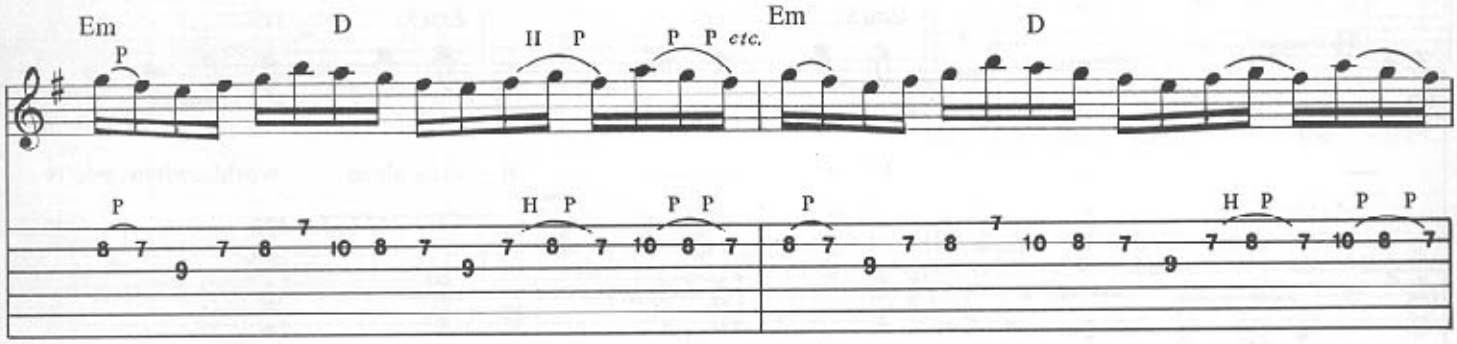

E(m)5
Here on the bright side,
3
C5
G/B
A5
E(m)5
caught in the spot - light.
Sl.
E(m)5
C5
B5
A5
1.3. Warn - ing de - layed, no chance of e - lud - ing,
2. Mis - sion com - plet - ed, all were de - feat - ed,

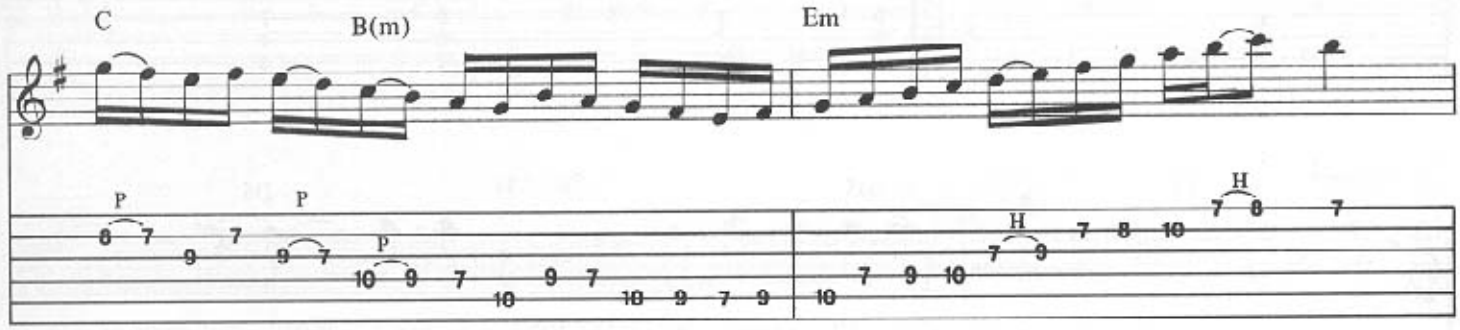

E(m)5
3
1.3. Time had run out.
2. Tacet
1.3. All that was left was the smoke from the ru - ins.
2. Blinded with fire, now filled with de - sire,
Sl.
C5
E(m)5
B5
1.3. Shad - ows were long as we forge
2. Mes - sage came thru on the wings
A♯5 B5
B5 A♯5 C
through the night,
of a prayer,
look - ing for signs of the day.
feel - ings were high for a time.

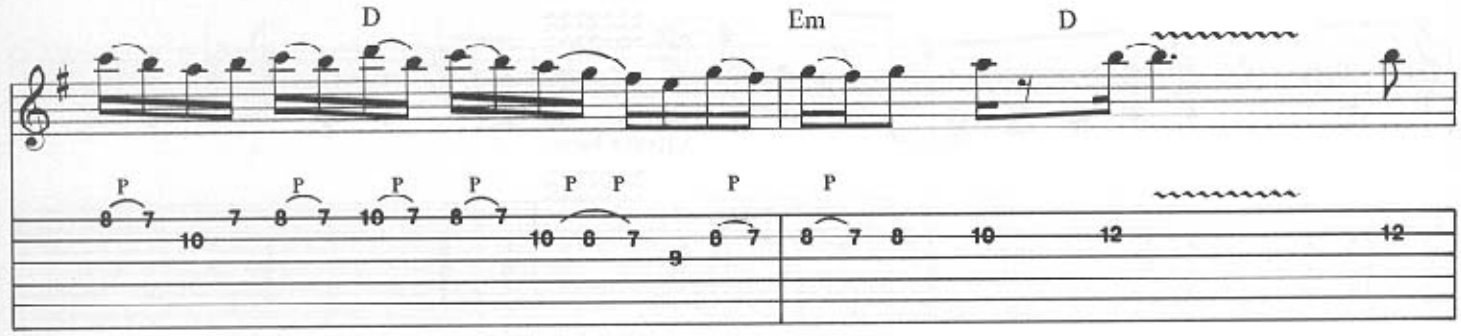

B5
A♯5 B5
1. Keep - ing their minds_ as they walked_ out of sight,_
2.3. Slap on the backs_ for the ones__ who were dead__
1. lead - ing the ho - urs a - way._
2. till prob - 'bly the wolves_will at - tack._
3. by some - one feel - ing the same._
Chorus
Em(5) D5 Em(5) D5
It is a__ ri - dic - ulous world_when you're
C5 B5 E(m)5 D5
out, out in the cold.__ The dogs of war__ would
Bend neck vib.
XII open harm.
Open harmonics
Bend neck for vibrato



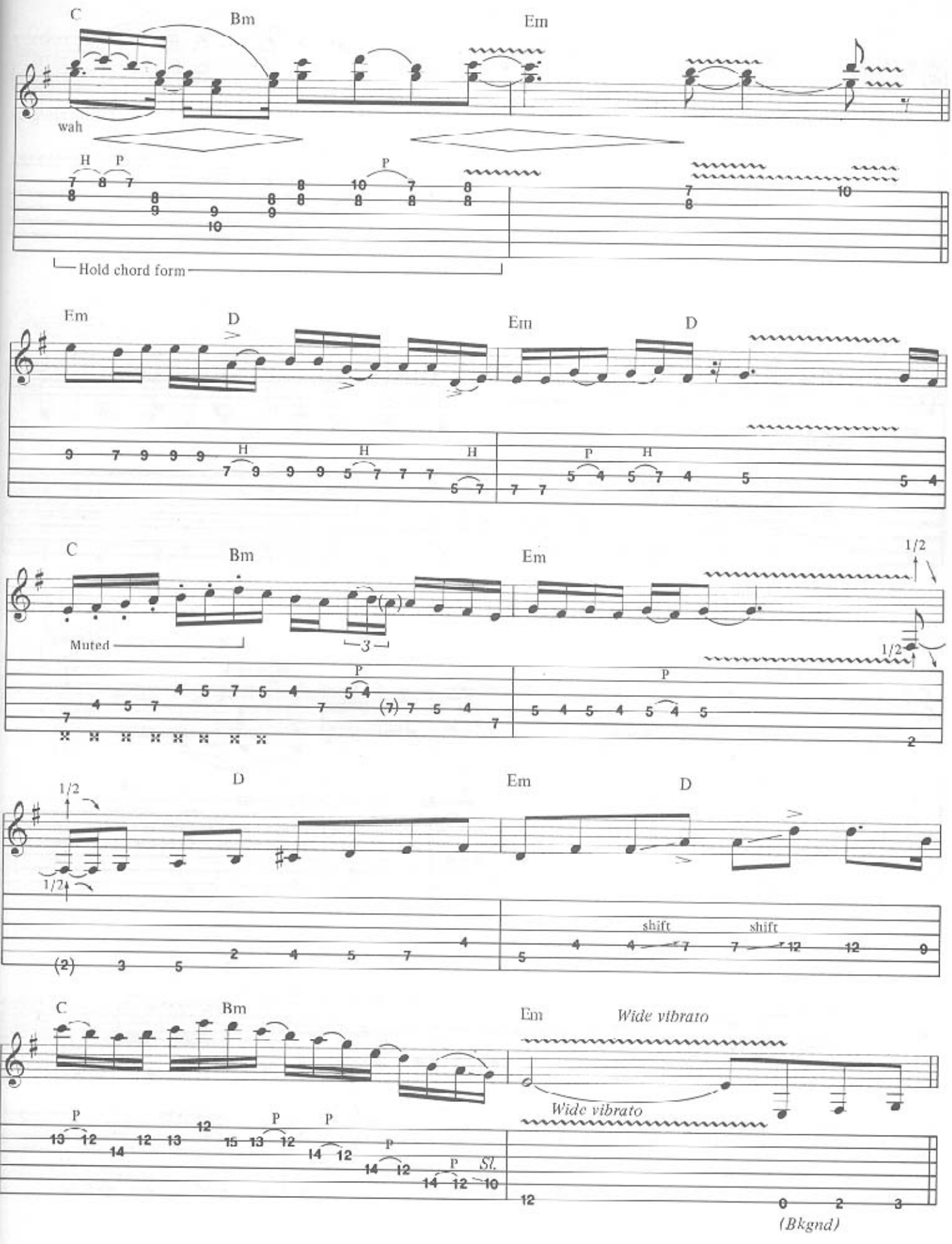
Guitar solo No. 1

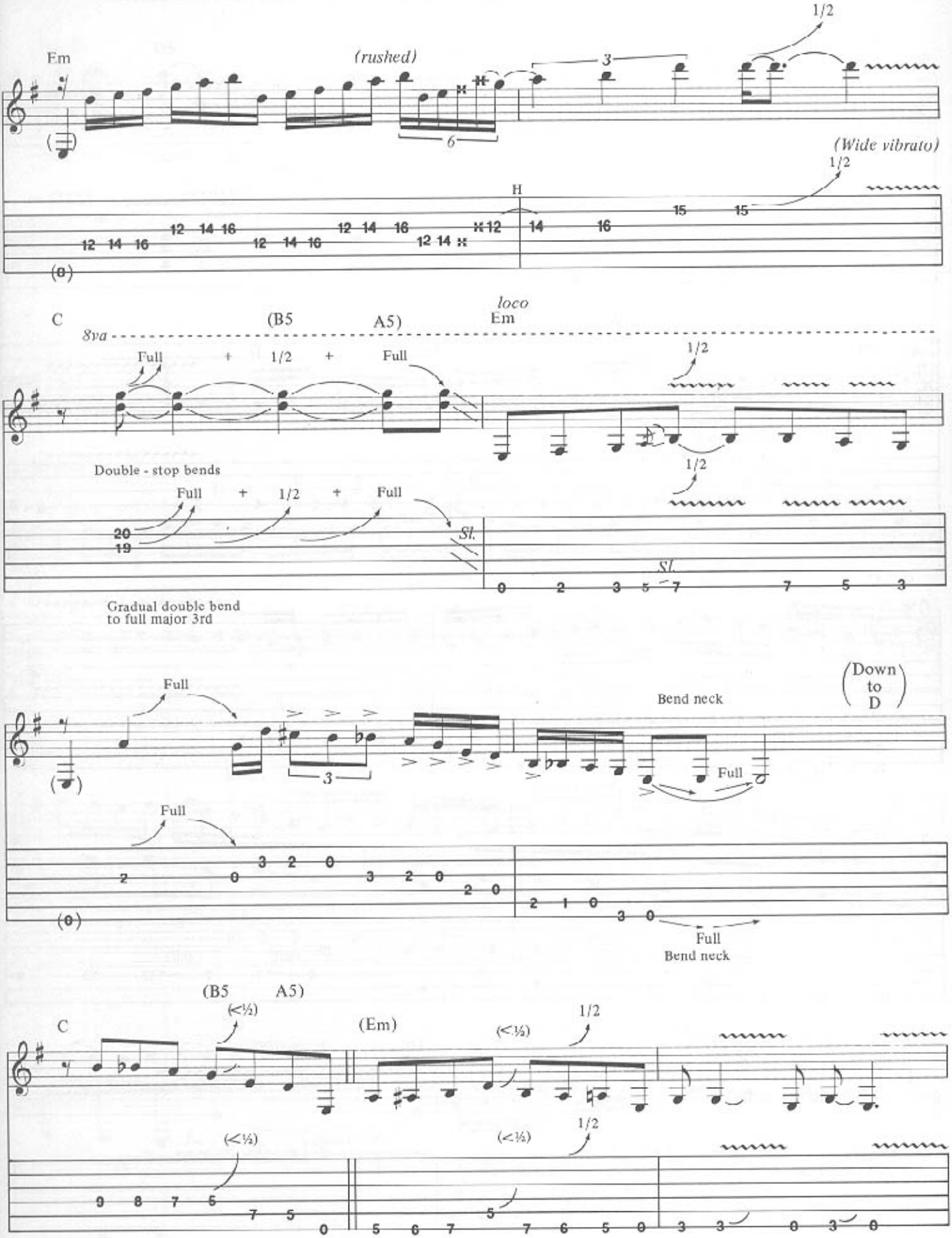


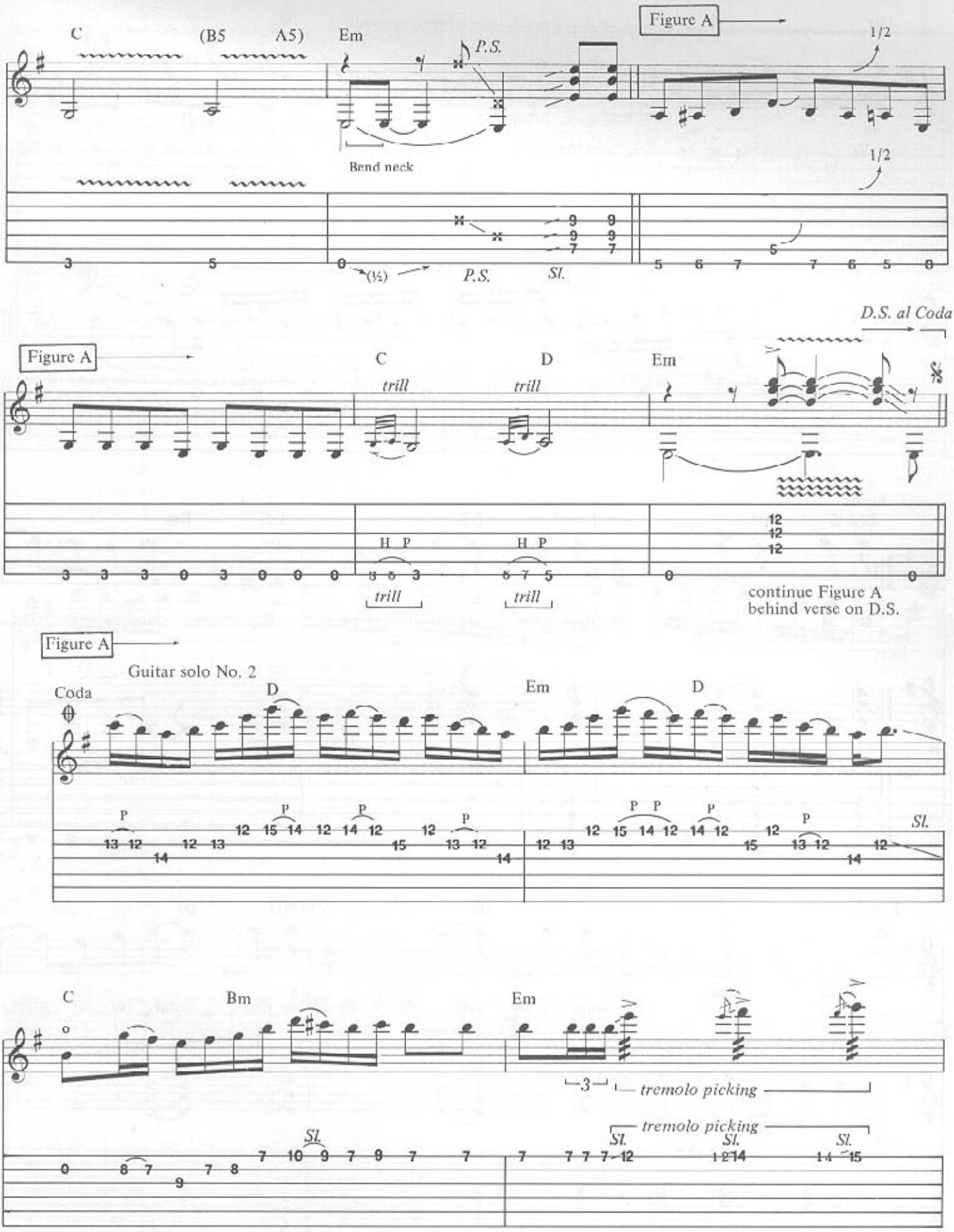


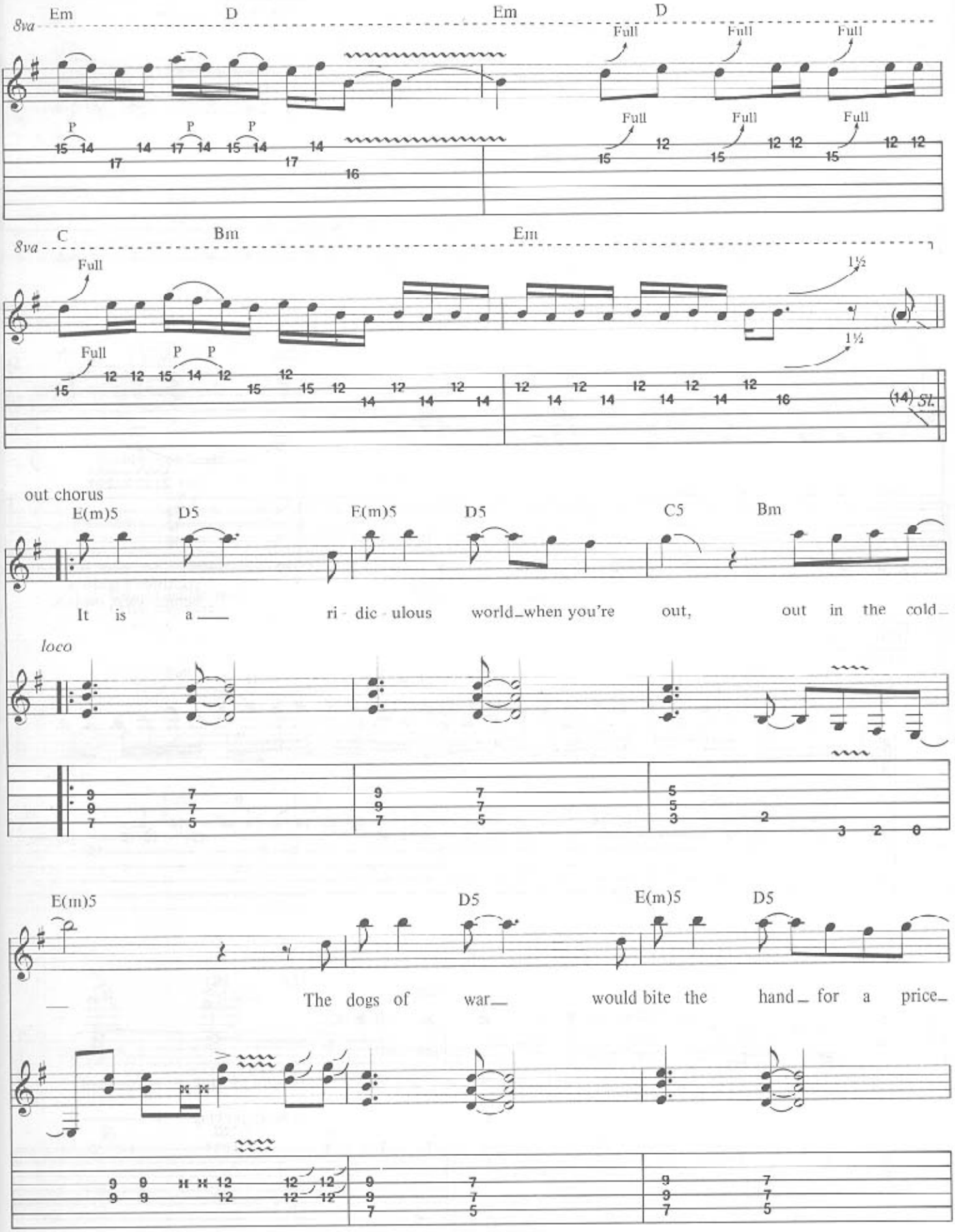


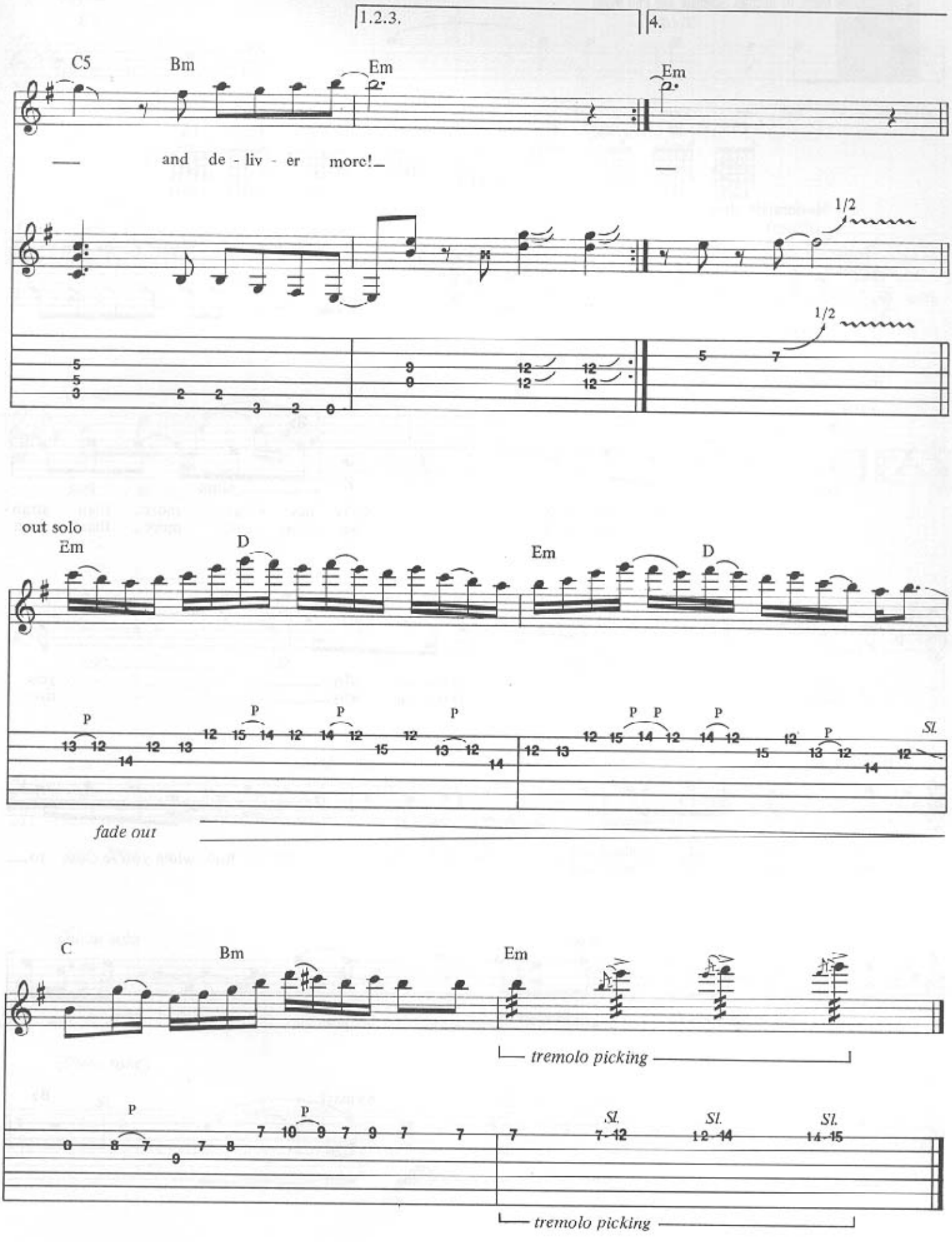
Note: Use filtering of wah to vary timbre of chordal forms. Rock the pedal gradually to change tonal emphasis.




Em
(rushed)
1/2
(Wide vibrato)
H
C
8va
(B5 A5)
loco
Em
Full + 1/2 + Full
Double - stop bends
Gradual double bend
to full major 3rd
Bend neck
(Down to D)
(B5 A5)
(Em)

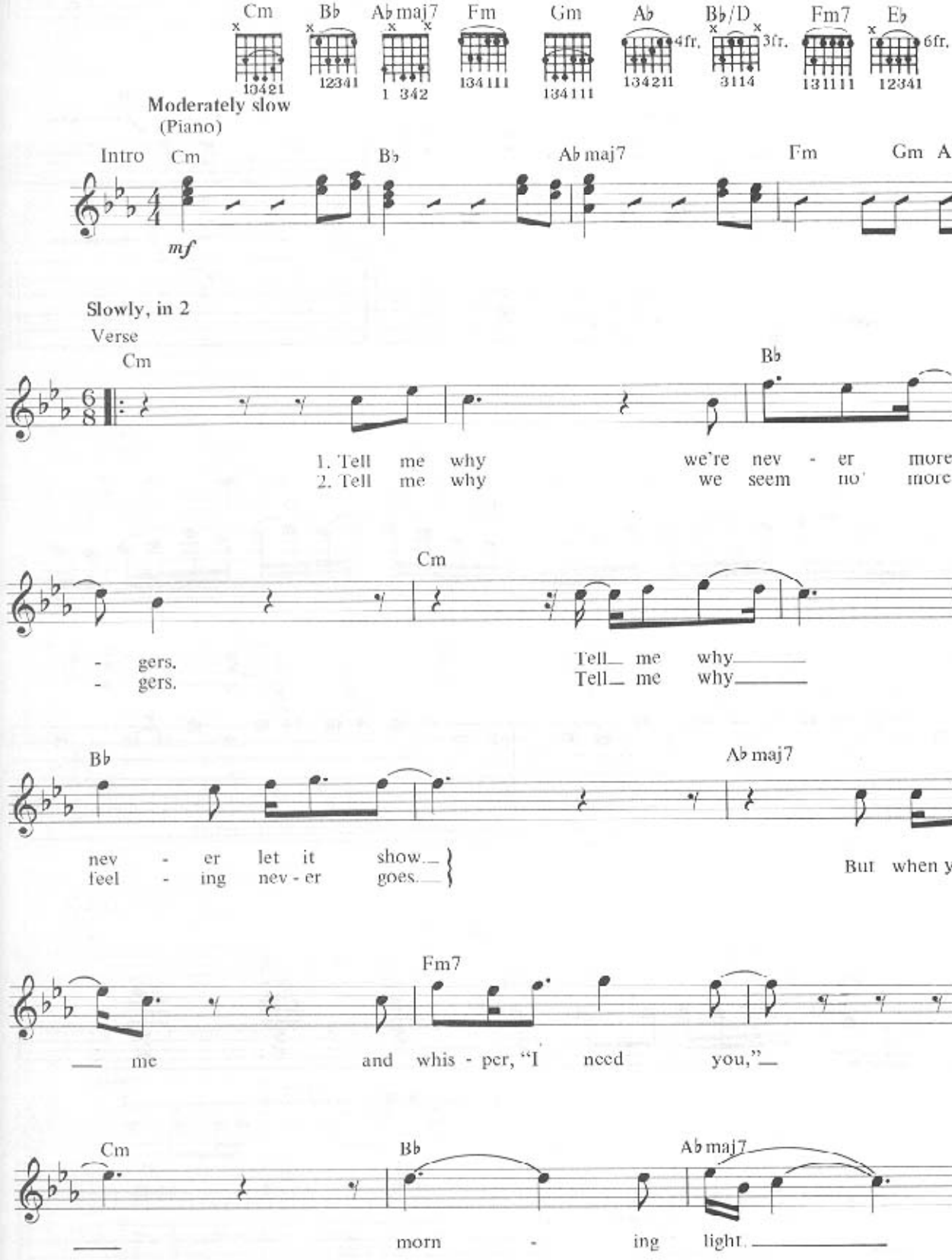

C
(B5 A5)
Em
P.S.
Figure A
1/2
Bend neck
1/2
(½)
P.S.
Sl.
D.S. al Coda
Figure A
C
D
Em
trill
trill
H P
H P
trill
trill
continue Figure A
behind verse on D.S.
Figure A
Guitar solo No. 2
Coda
D
Em
D
Sl.
C
Bm
Em
3
tremolo picking
tremolo picking
Sl.
Sl.
Sl.
Sl.


8va
Em
D
Em
D
Full
Full
Full
P
P
P
Full
Full
Full
8va
C
Bm
Em
Full
1½
Full
P
P
1½
(14) SL.
out chorus
E(m)5
D5
E(m)5
D5
C5
Bm
It is a ri - dic - ulous world_when you're out, out in the cold_
loco
E(m)5
D5
E(m)5
D5
The dogs of war_ would bite the hand_ for a price_


1.2.3.
4.
C5
Bm
Em
Em
and de - liv - er more!
1/2
1/2
out solo
Em
D
Em
D
P
Sl.
fade out
C
Bm
Em
tremolo picking
Sl.
Sl.
Sl.
tremolo picking

TRY ME

Words and Music by Michael Schenker and Phil Mogg



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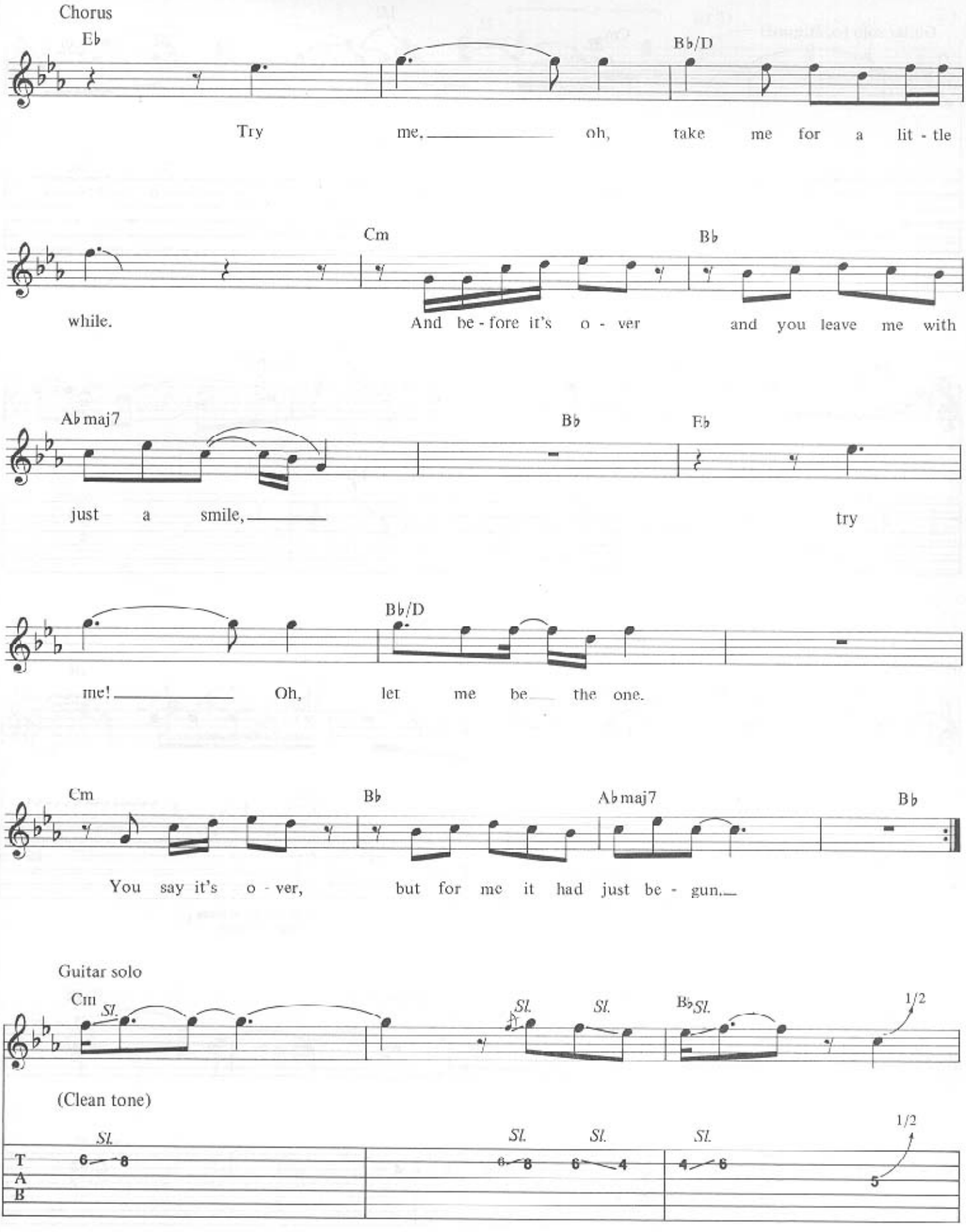
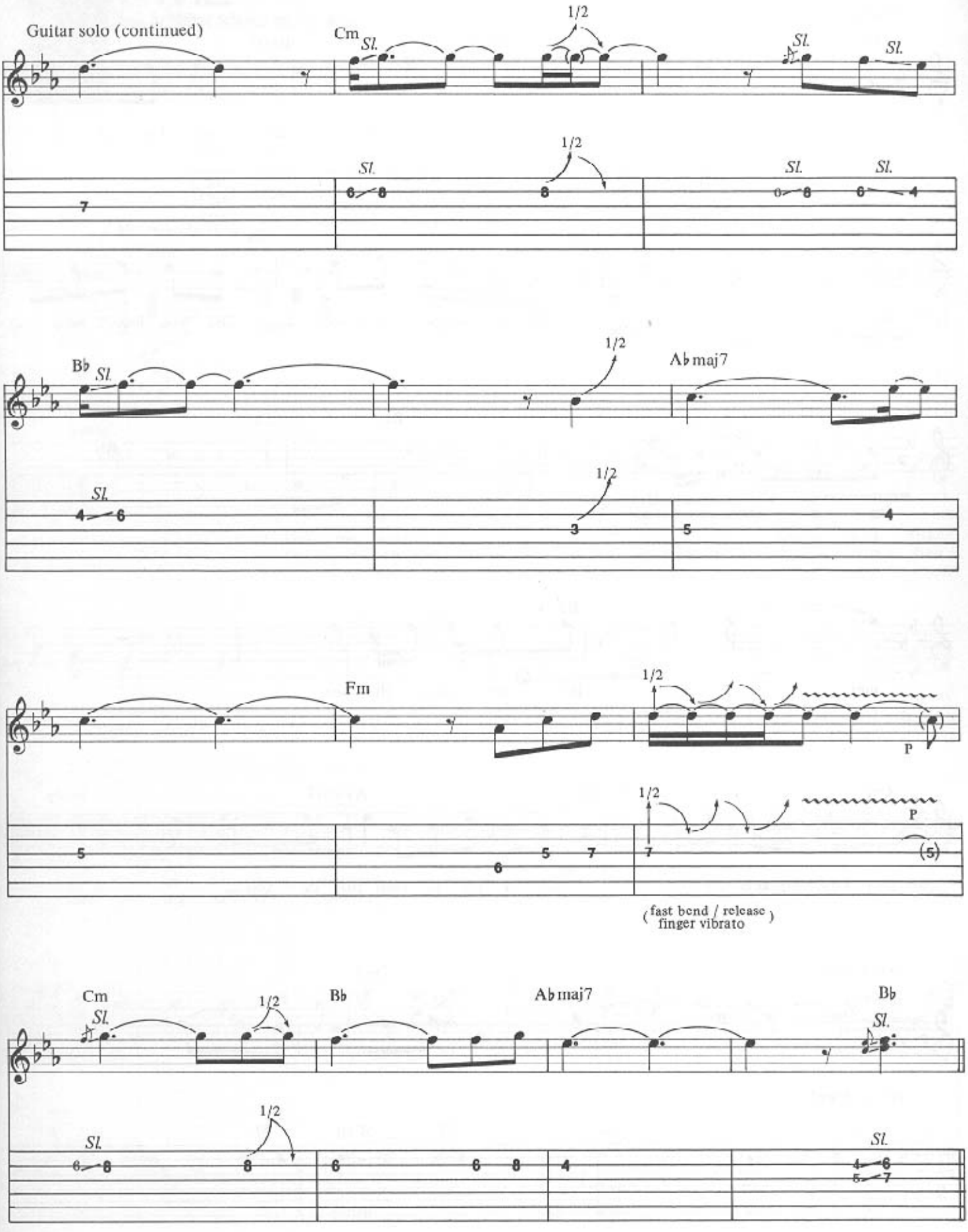
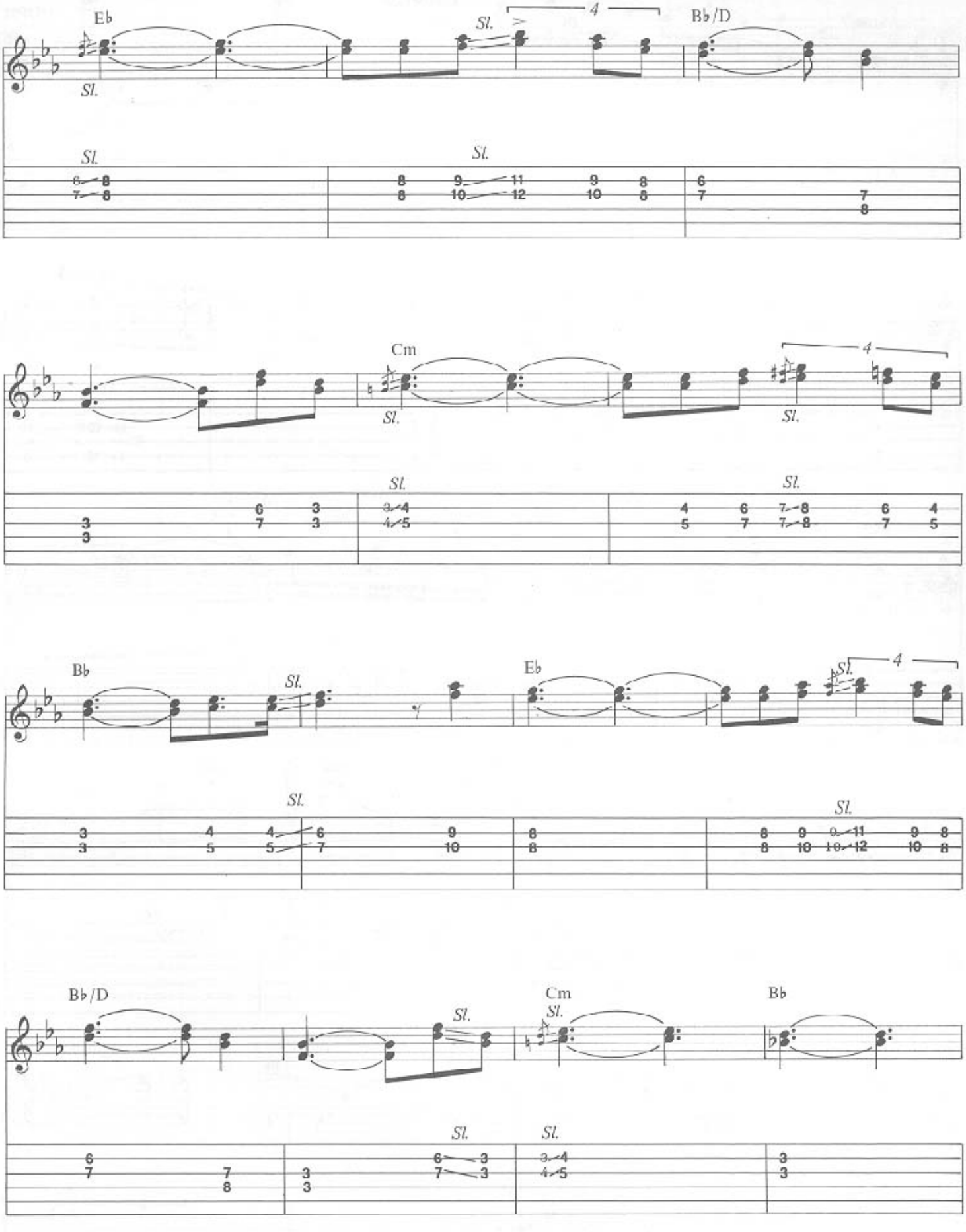
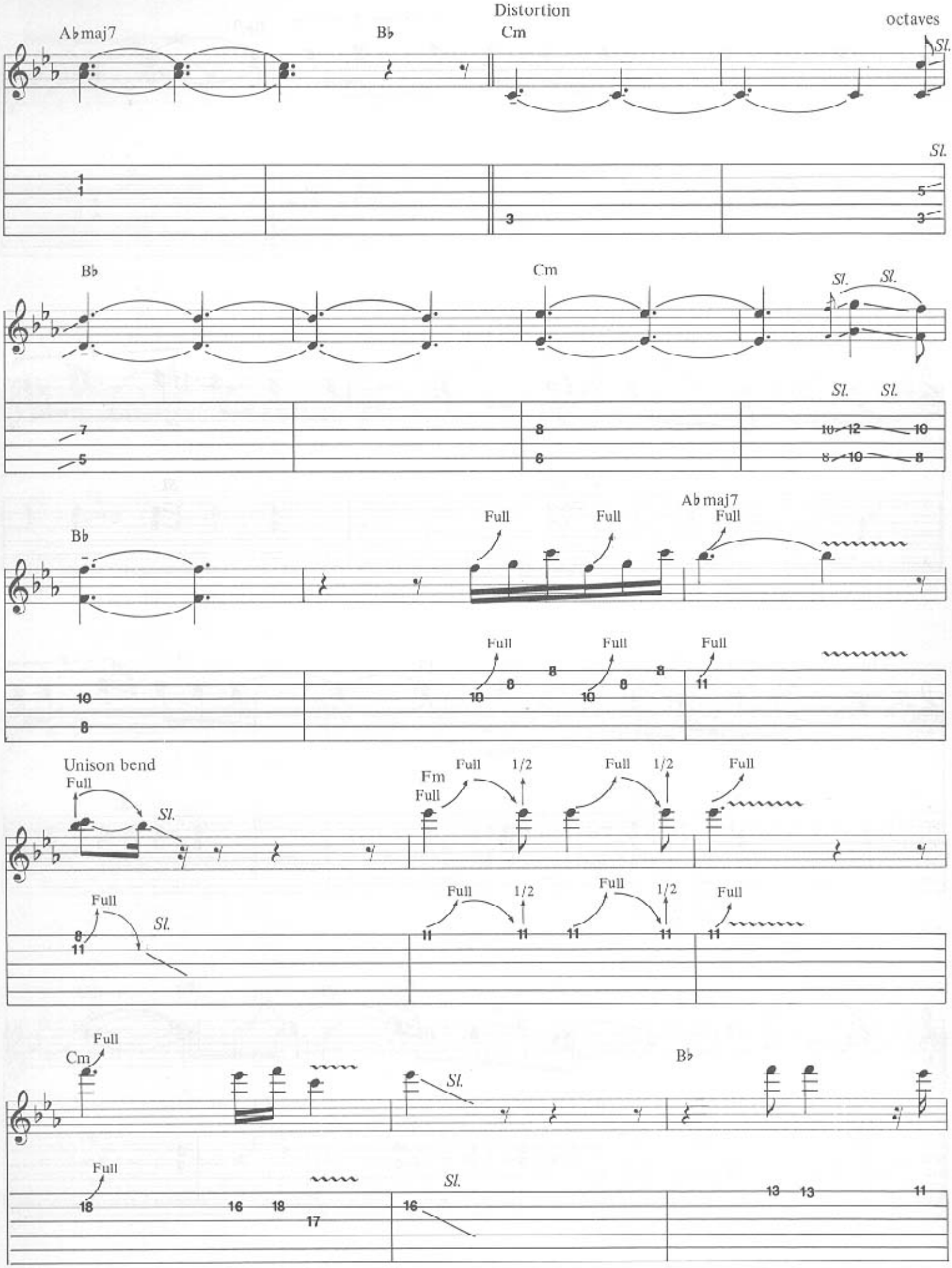
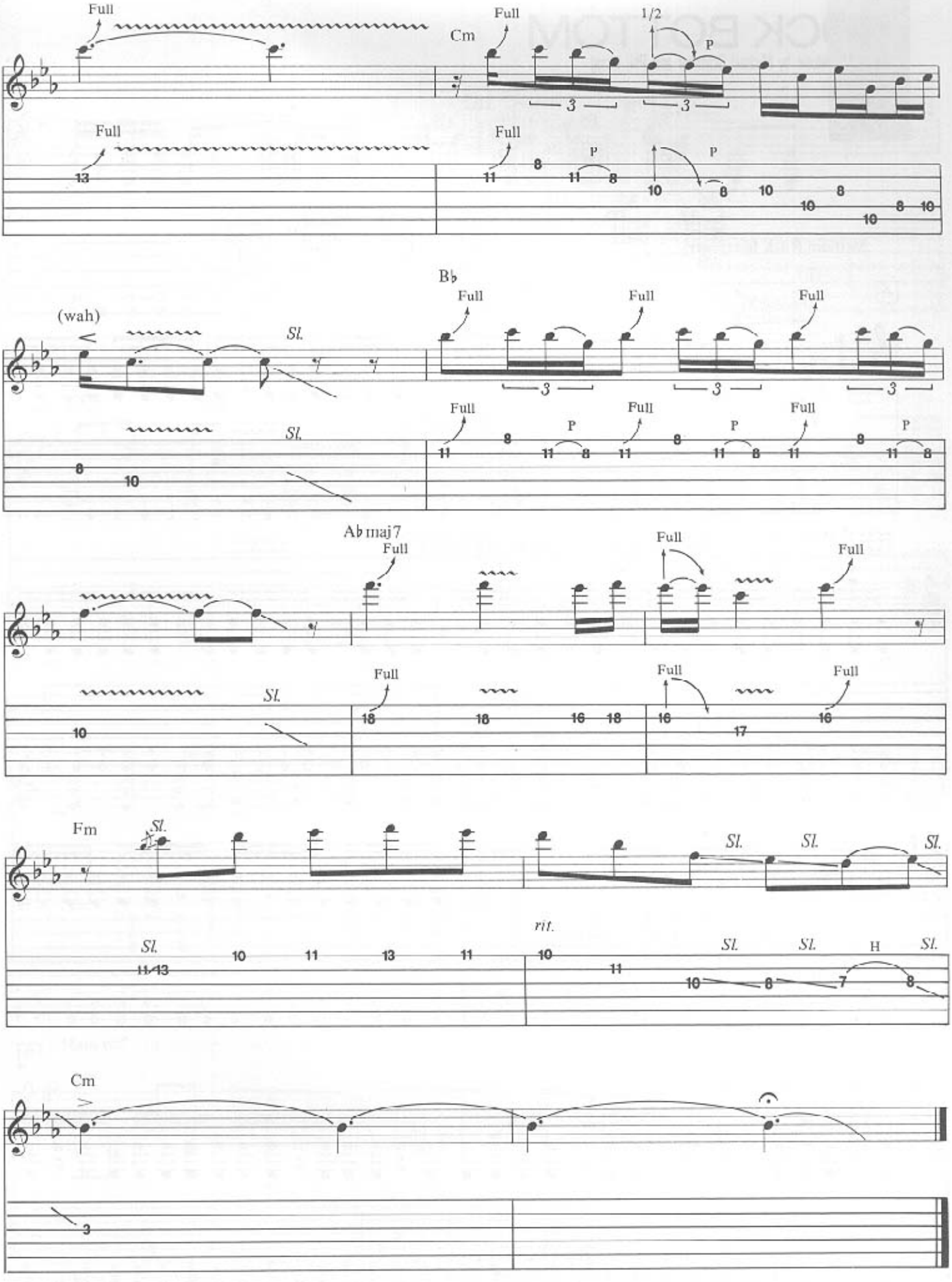

Chorus
E♭
B♭/D
Try me, oh, take me for a lit - tle
Cm
B♭
while. And be - fore it's o - ver and you leave me with
A♭maj7
B♭
E♭
just a smile, try
B♭/D
me! Oh, let me be the one.
Cm
B♭
A♭maj7
B♭
You say it's o - ver, but for me it had just be - gun.
Guitar solo
Cm
Sl.
Sl.
Sl.
B♭
Sl.
1/2
(Clean tone)
Sl.
Sl.
Sl.
Sl.
1/2
T
A
B
6 8
6 8 6 4
4 6
5


Guitar solo (continued)
Cm
Sl.
1/2
Sl.
Sl.
Sl.
1/2
Sl.
Sl.
Sl.
B♭
Sl.
1/2
A♭maj7
Sl.
1/2
Fm
1/2
P
1/2
P
(fast bend / release finger vibrato)
Cm
Sl.
1/2
B♭
A♭maj7
B♭
Sl.
1/2
Sl.
Sl.

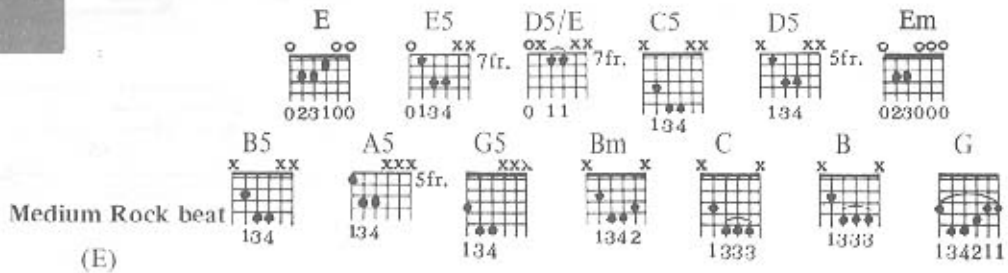

Eb
Sl.
4
Bb/D
Sl.
Sl.
Cm
Sl.
4
Sl.
Sl.
Sl.
Bb
Sl.
Eb
Sl.
4
Sl.
Sl.
Bb/D
Sl.
Cm
Sl.
Bb
Sl.
Sl.


Distortion
A♭maj7
B♭
Cm
octaves
Sl.
B♭
Cm
Sl.
Sl.
Sl.
Sl.
B♭
Full
Full
A♭maj7
Full
Full
Full
Full
Unison bend
Full
Sl.
Fm
Full
Full
1/2
Full
1/2
Full
Full
Sl.
Full
1/2
Full
1/2
Full
Cm
Full
Sl.
B♭
Full
Sl.


Full
Cm
1/2
P
(wah)
Sl.
B♭
A♭maj7
Fm
rit.
H
Cm

ROCK BOTTOM

Words and Music by Michael Schenker and Phil Mogg



Medium Rock beat

(E)

A

(Feedback)

f

T
A
B

H

Fdbk

Note: Mute all other strings: (4) thru (1)

H P

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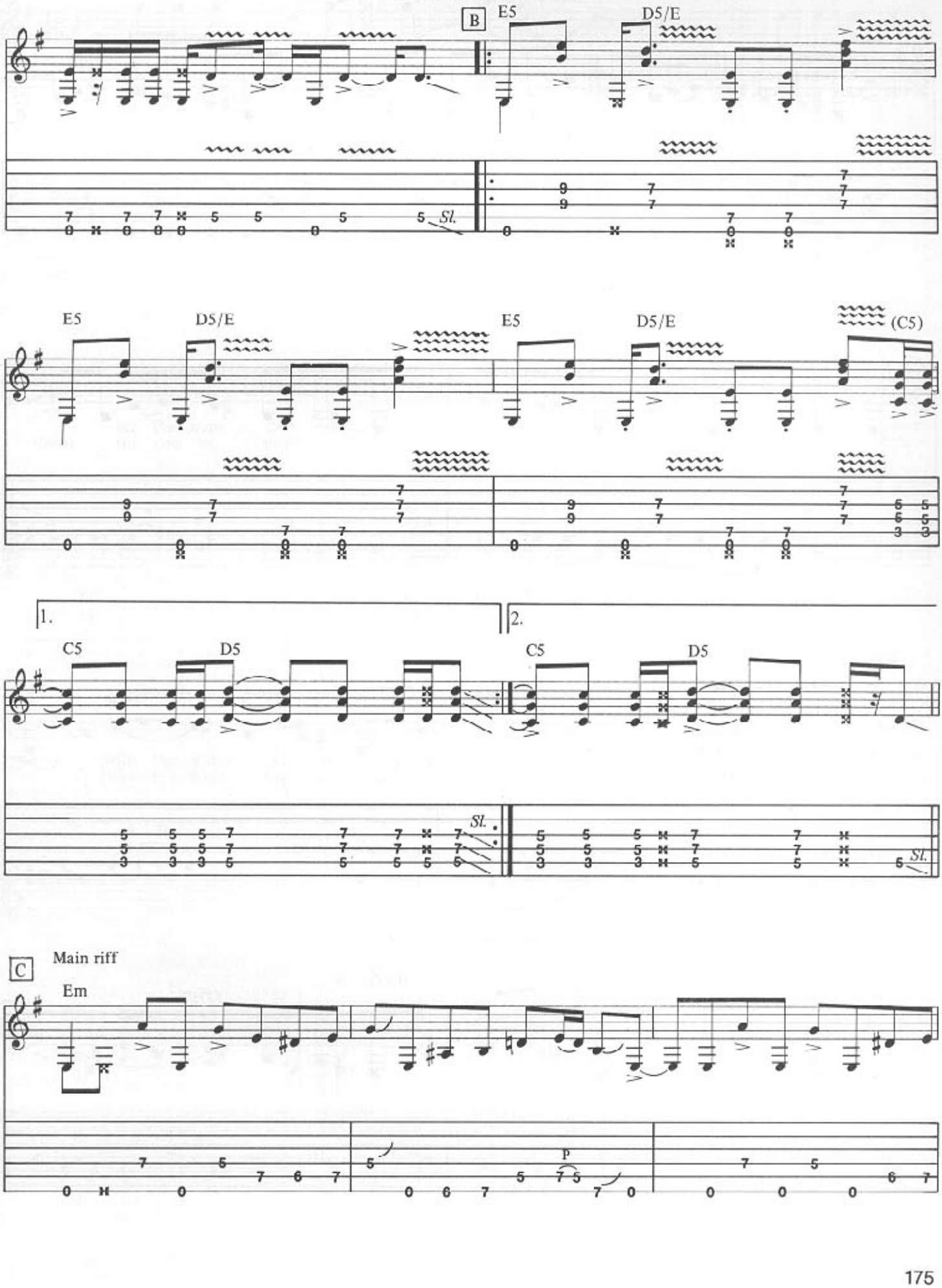
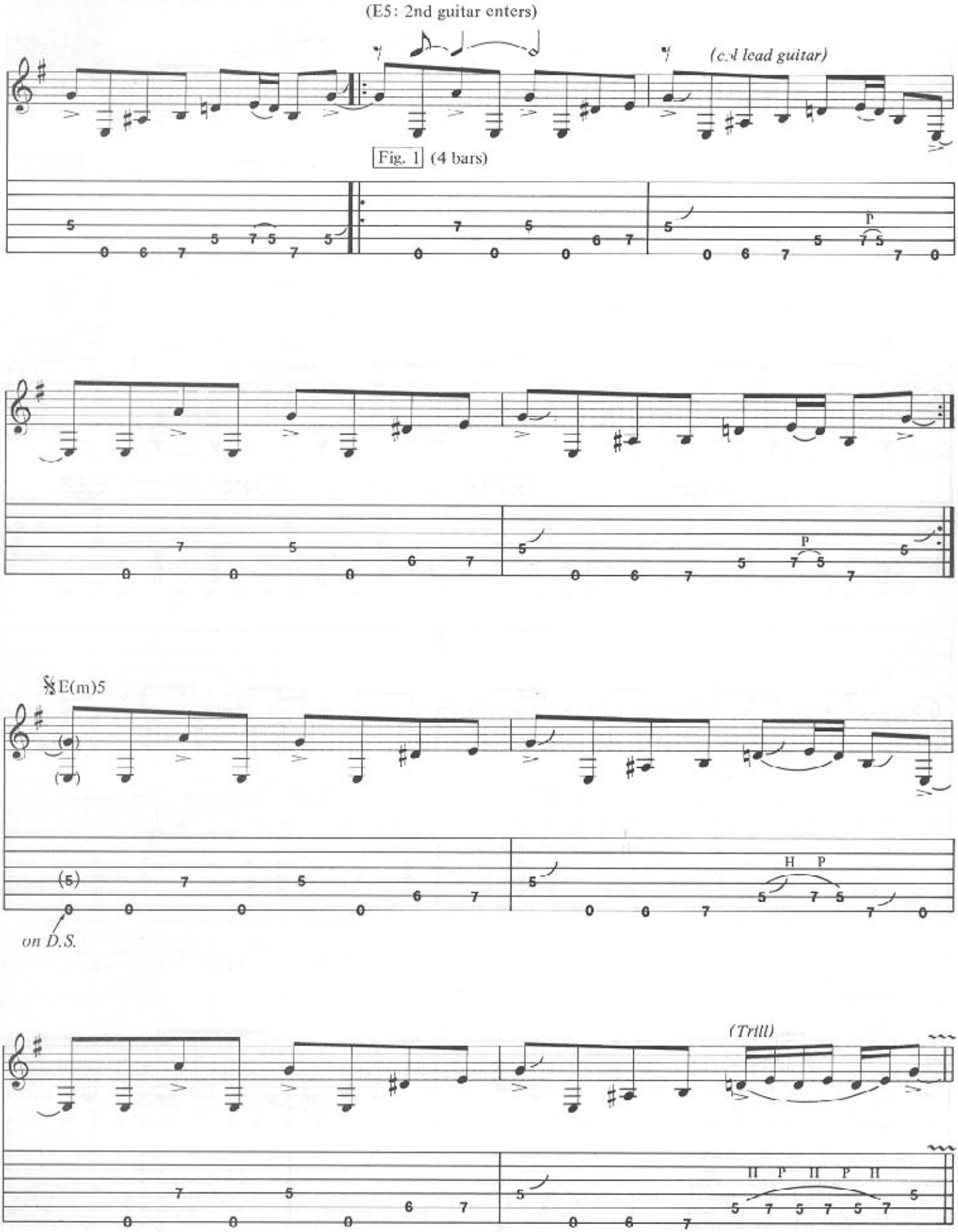
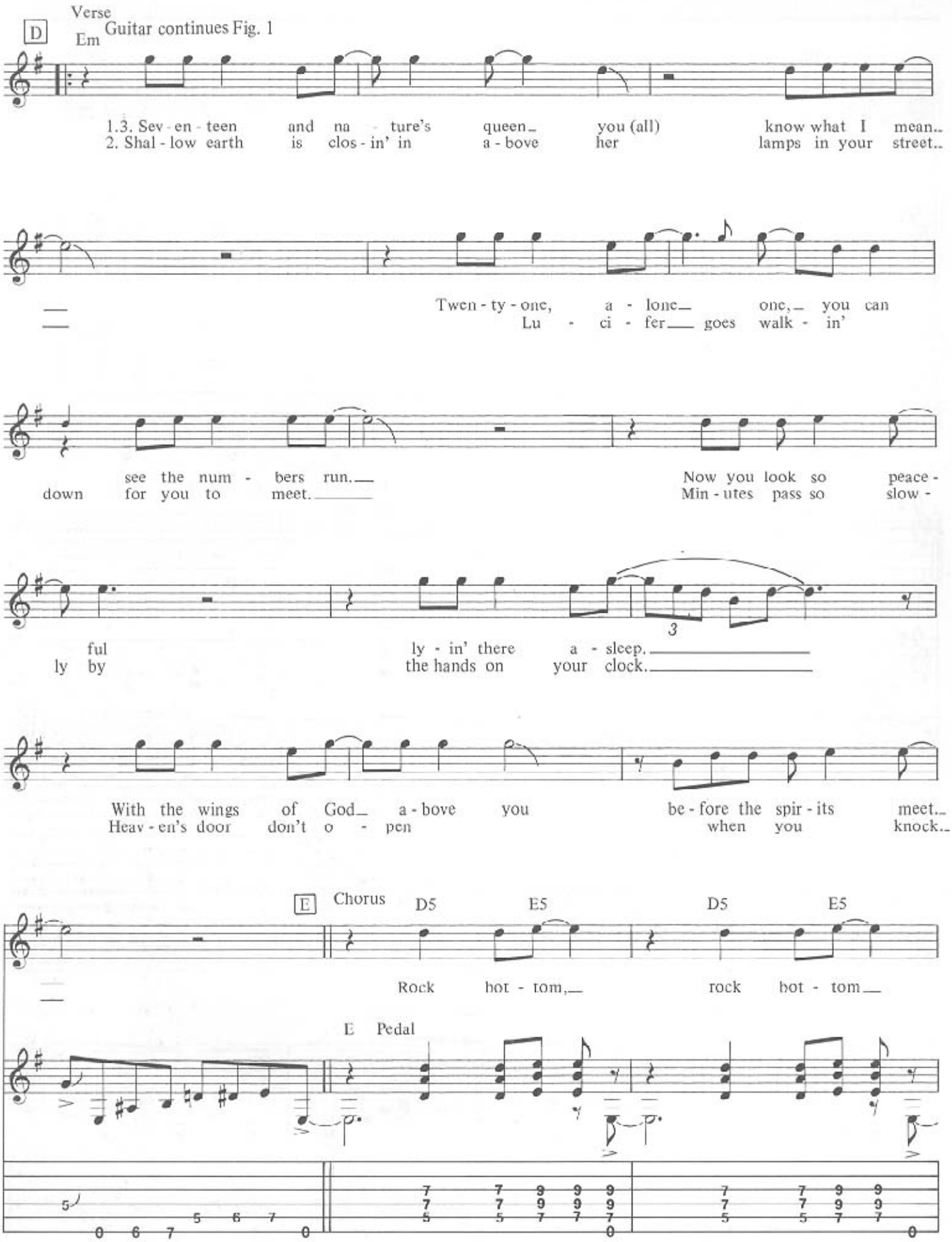
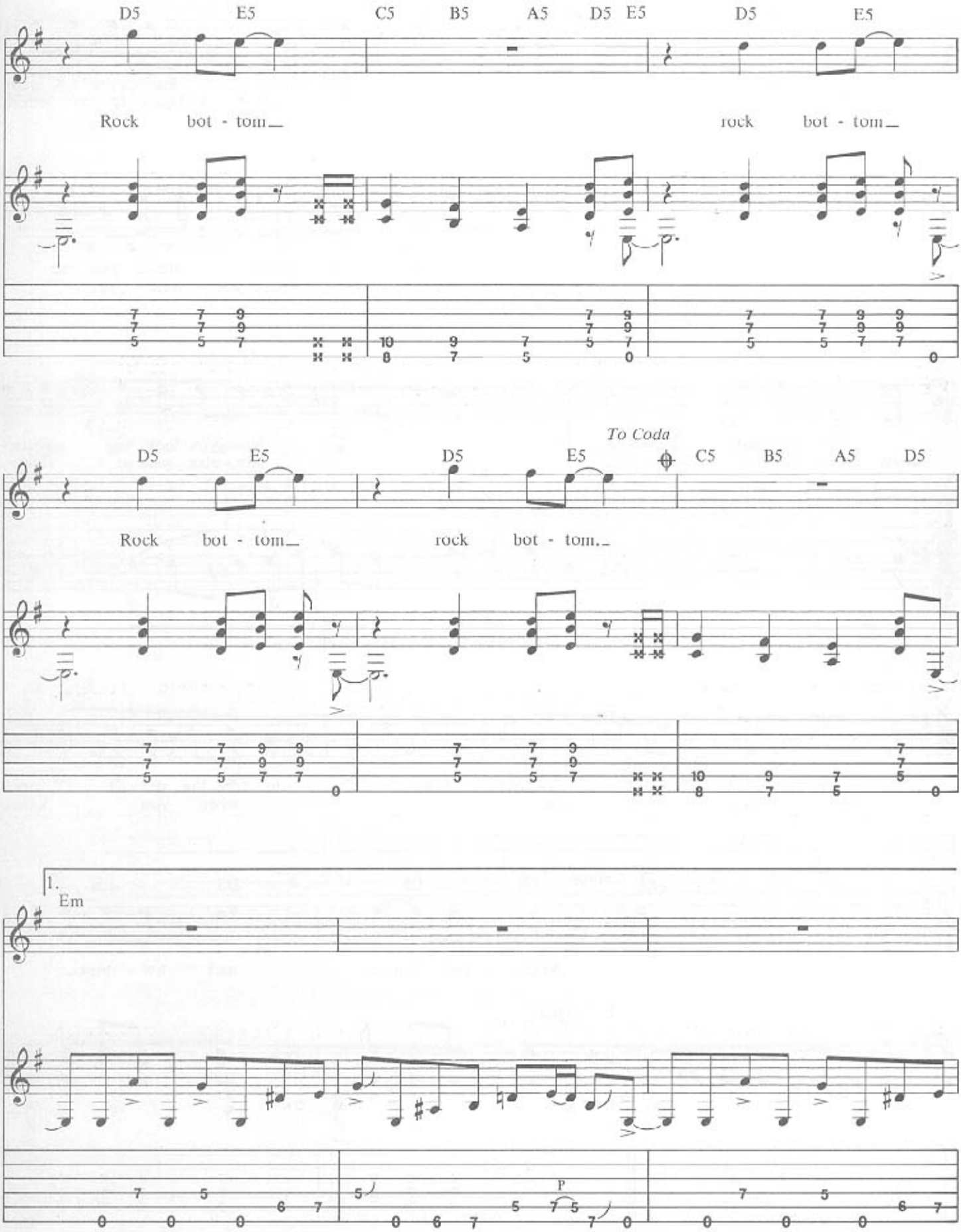
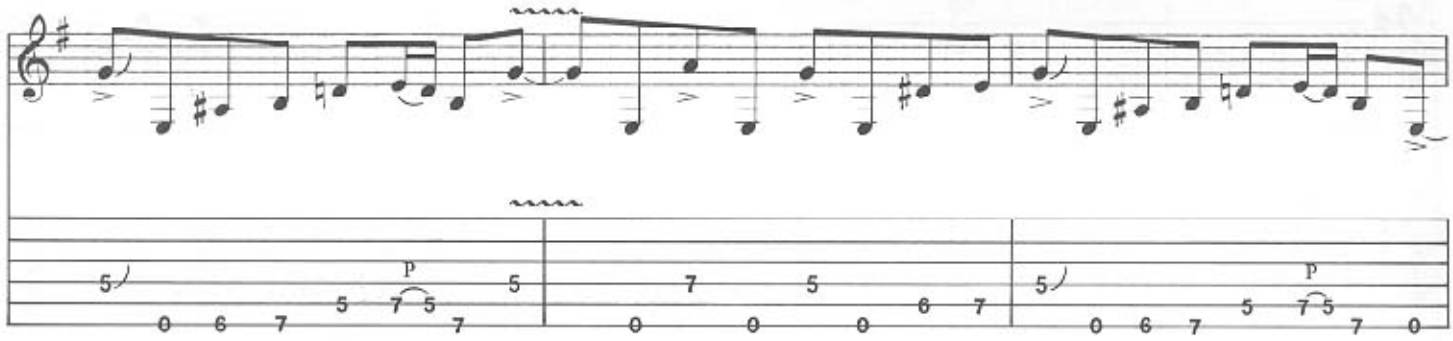
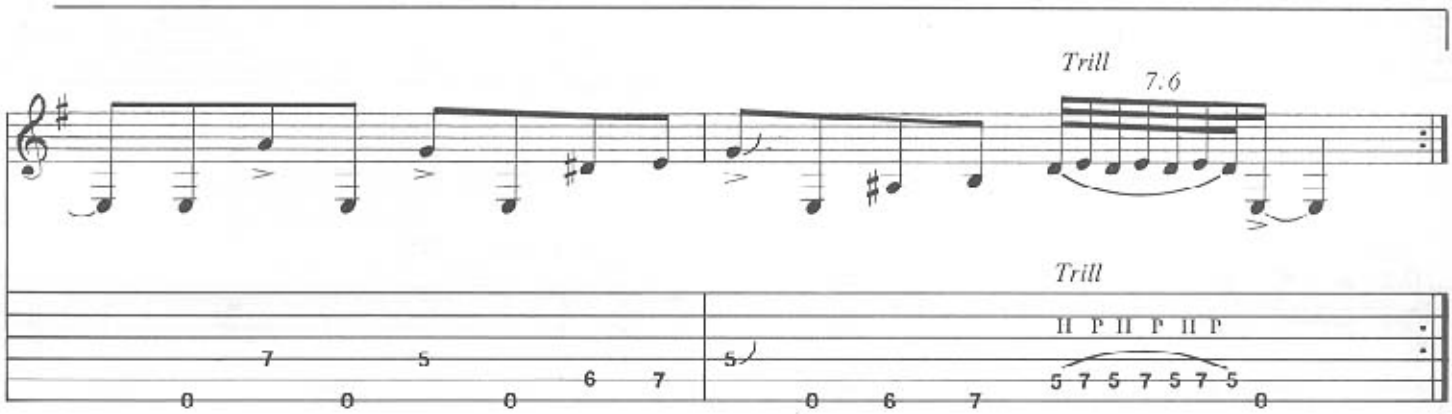

B
E5
D5/E
Sl.
E5
D5/E
E5
D5/E
(C5)
1.
2.
C5
D5
C5
D5
Sl.
Sl.
C
Main riff
Em
P


(E5: 2nd guitar enters)
(2nd lead guitar)
Fig. 1 (4 bars)
E(m)5
on D.S.
(Trill)

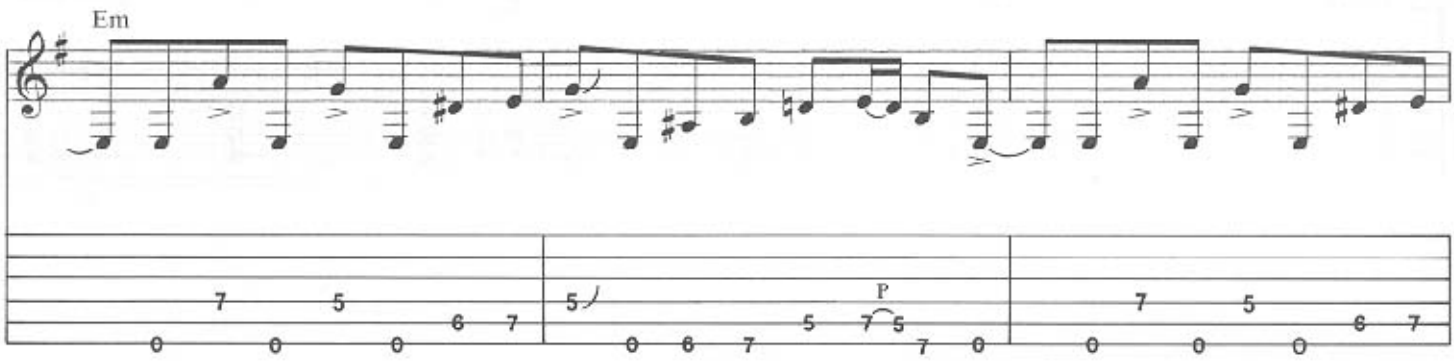

D
Verse
Em
Guitar continues Fig. 1
1.3. Sev - en - teen and na - ture's queen_ you (all) know what I mean..
2. Shal - low earth is clos - in' in a - bove her lamps in your street..
Twen - ty - one, a - lone_ one,_ you can
Lu - ci - fer___ goes walk - in'
see the num - bers run.___
down for you to meet.____
Now you look so peace -
Min - utes pass so slow -
ful
ly by
ly - in' there a - sleep.____
the hands on your clock.____
3
With the wings of God_ a - bove you be - fore the spir - its meet..
Heav - en's door don't o - pen when you knock..
E
Chorus
D5
E5
D5
E5
Rock bot - tom,_ rock bot - tom___
E Pedal

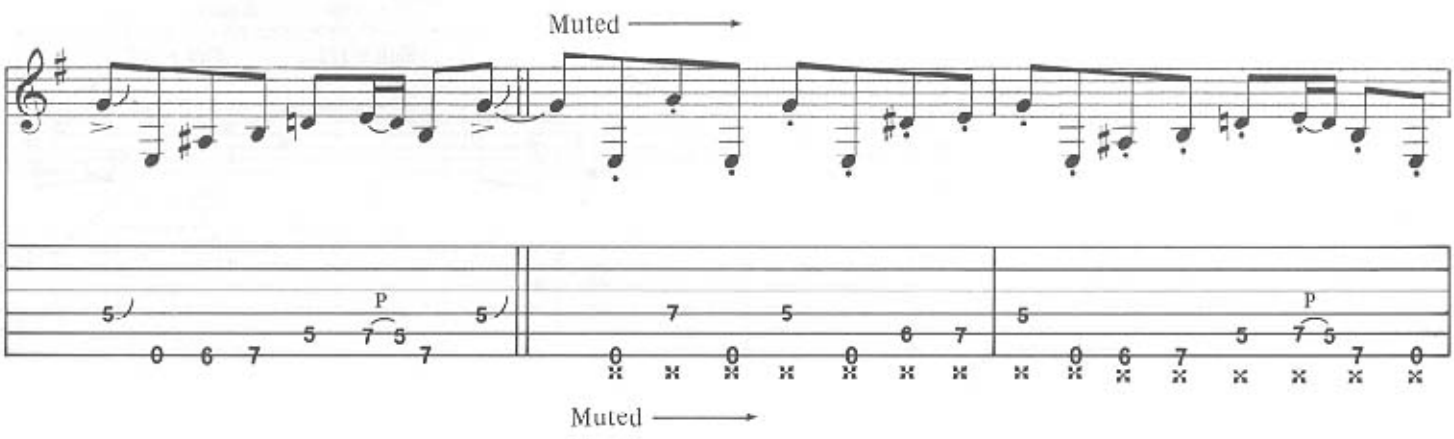

D5 E5 C5 B5 A5 D5 E5 D5 E5
Rock bot - tom_ rock bot - tom_
To Coda
D5 E5 D5 E5 C5 B5 A5 D5
Rock bot - tom_ rock bot - tom._
1.
Em
P

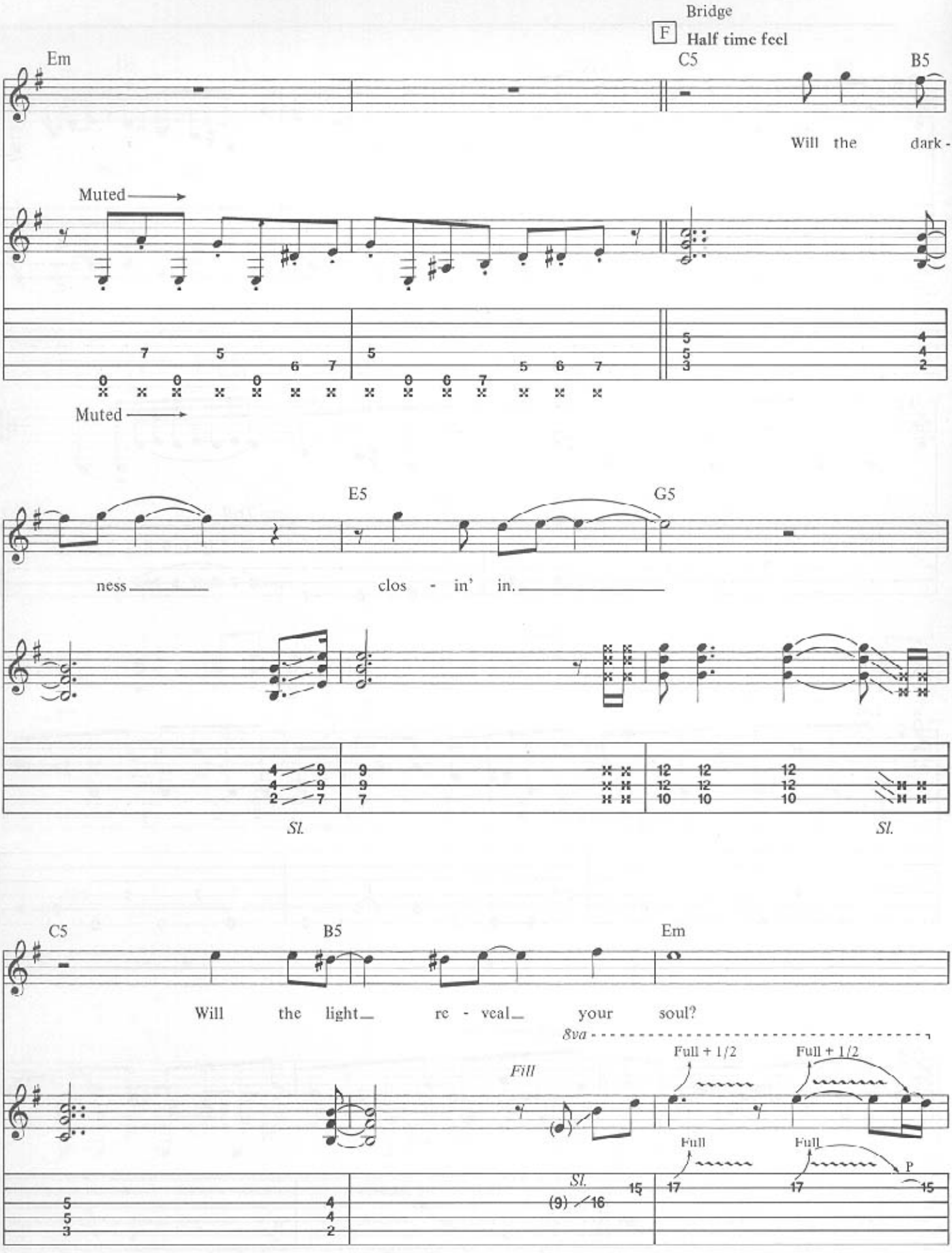


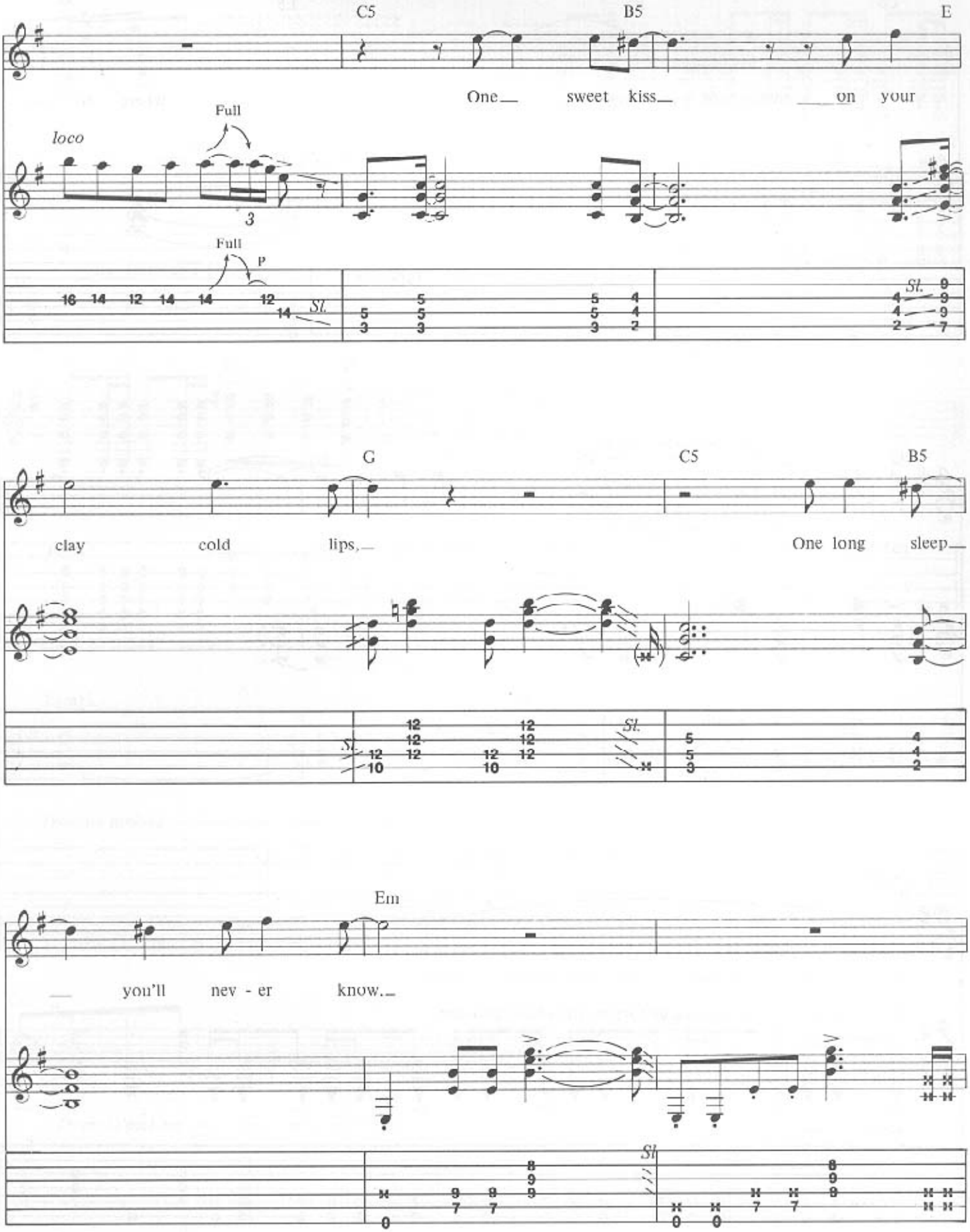


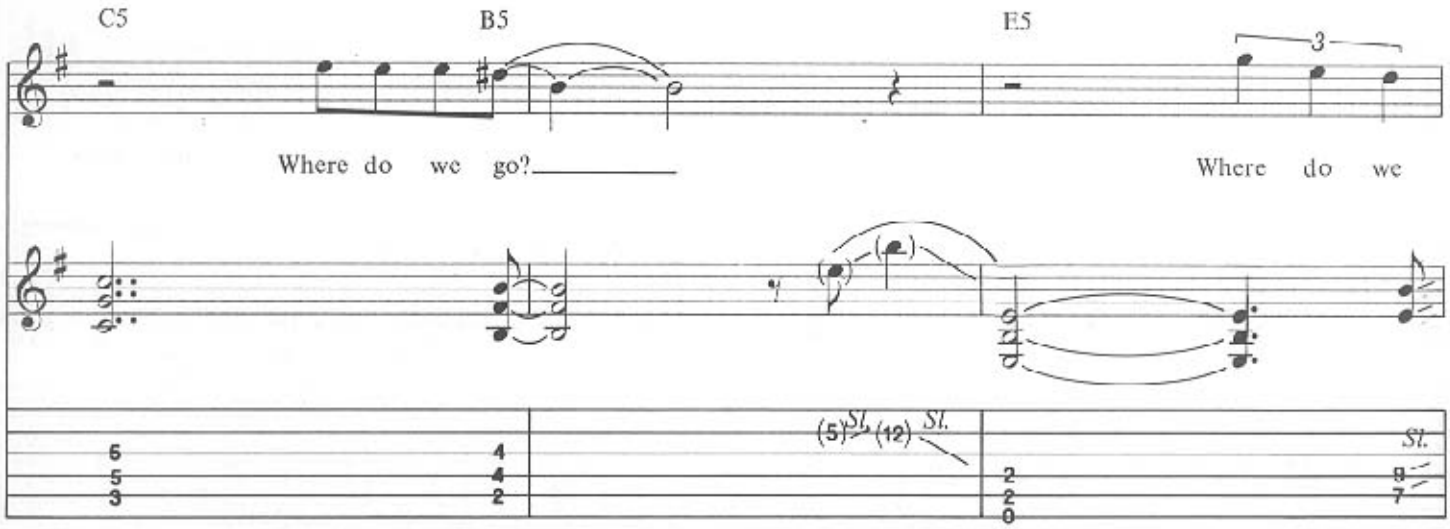
2.

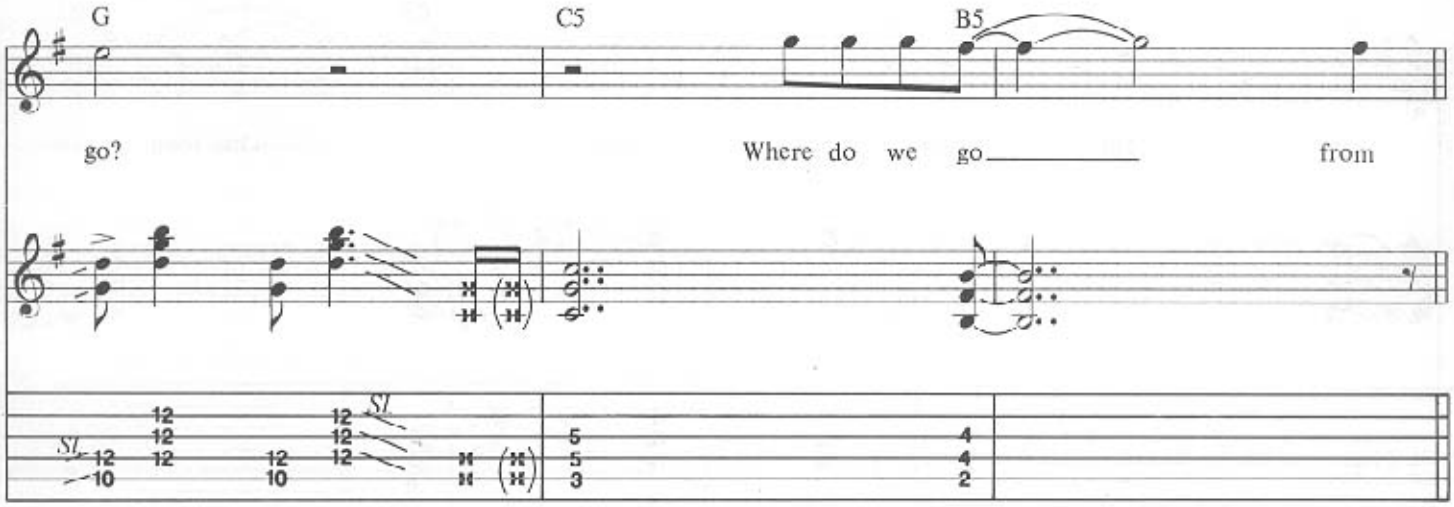


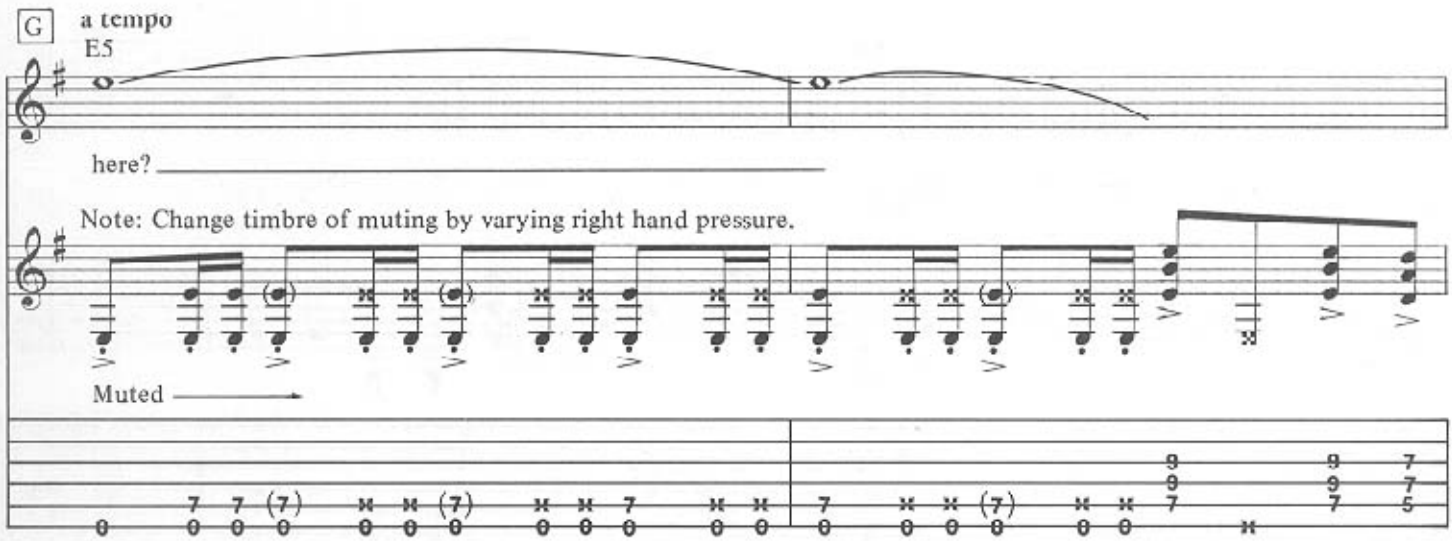


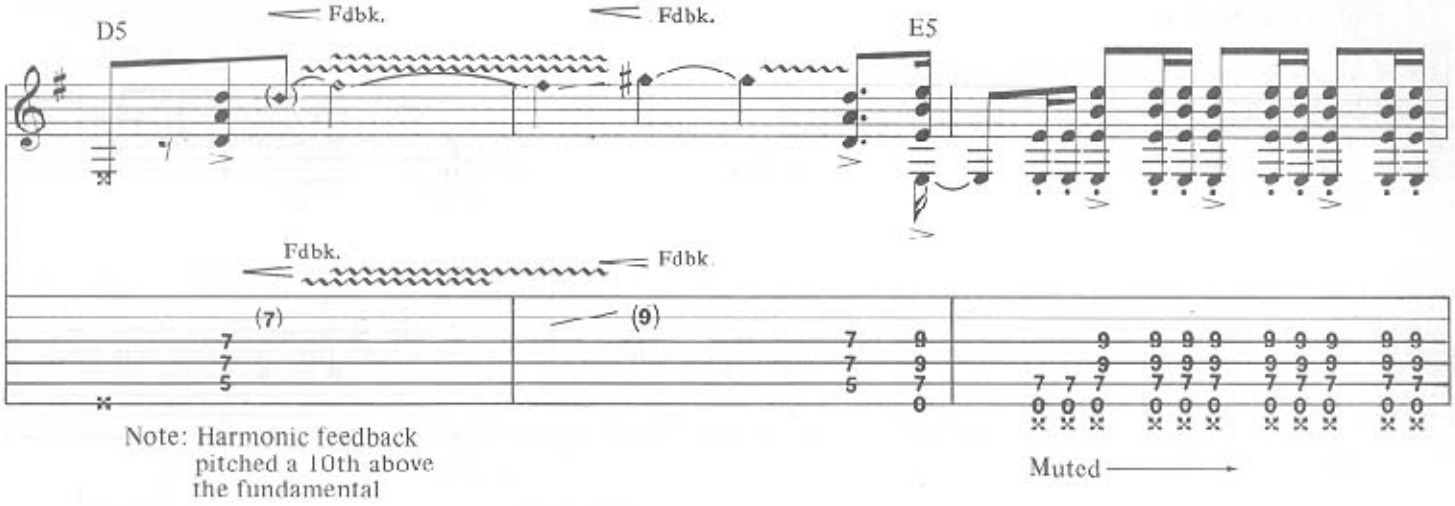

Bridge
F
Half time feel
Em
C5
B5
Will the dark -
Muted
Muted
E5
G5
ness
clos - in' in.
Sl.
Sl.
C5
B5
Em
Will the light re - veal your soul?
8va
Fill
Full + 1/2
Full + 1/2
Full
Full
P
Sl.

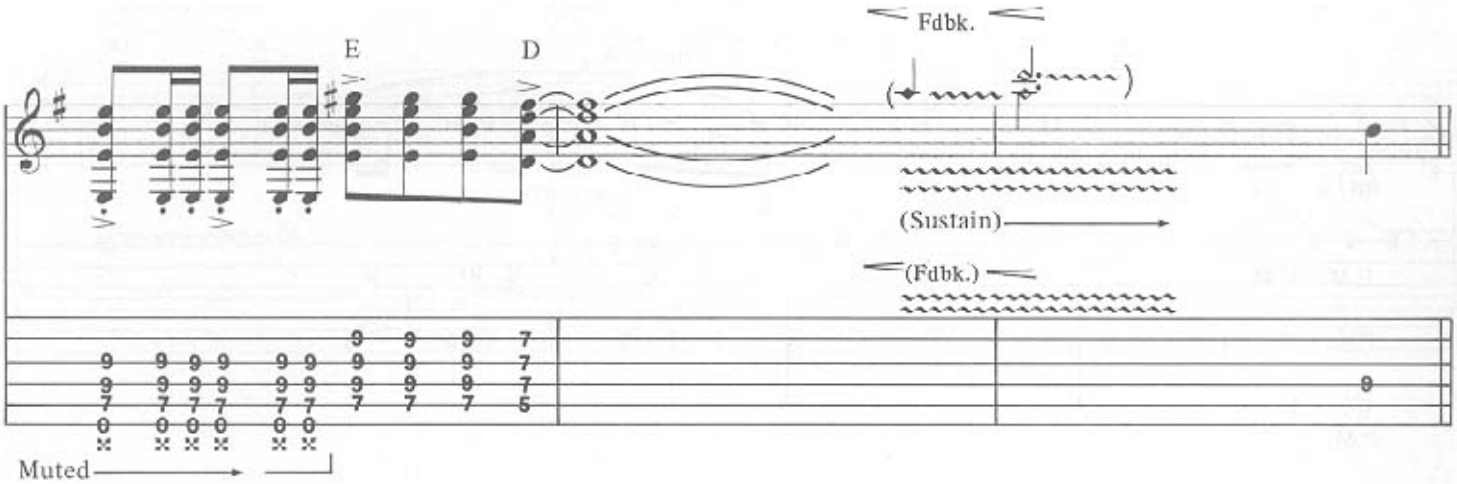

C5
B5
E
One sweet kiss on your
loco
Full
3
Full
P
16 14 12 14 14 12 14 St.
5 5 3
5 5 3
5 4 3 2
St. 9 4 9 4 9 2 7
G
C5
B5
clay cold lips,
One long sleep
12 12 12 12 12 10
St.
12 12 12 12 12 10
St.
5 5 3
4 4 2
Em
you'll nev - er know.
St.
8 9 9 9 7 7
0
8 9 9 7 7
0 0

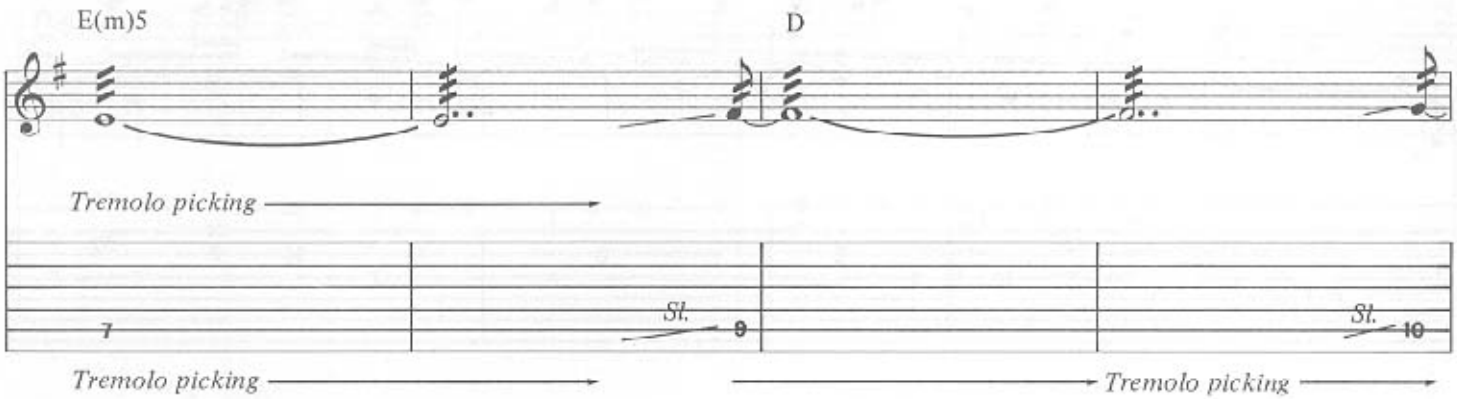

C5
B5
E5
3
Where do we go?
Where do we
(5) SL (12) SL
SL

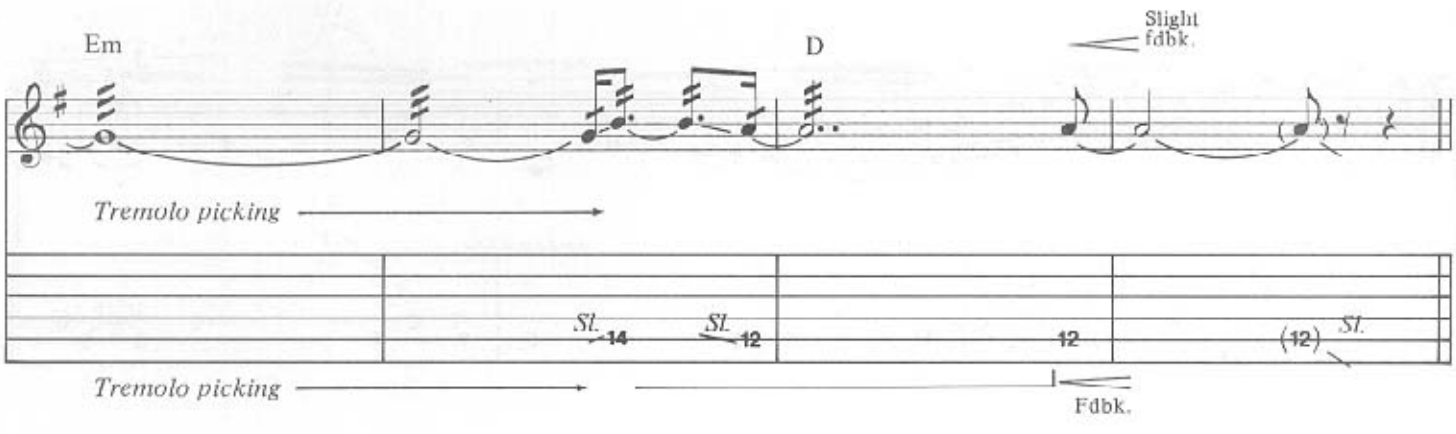

G
C5
B5
go?
Where do we go
from
SL
SL


G
a tempo
E5
here?
Note: Change timbre of muting by varying right hand pressure.
Muted


D5
Fdbk.
Fdbk.
E5
Fdbk.
Fdbk.
(7)
(9)
Note: Harmonic feedback pitched a 10th above the fundamental
Muted


E
D
Fdbk.
(Sustain)
(Fdbk.)
Muted

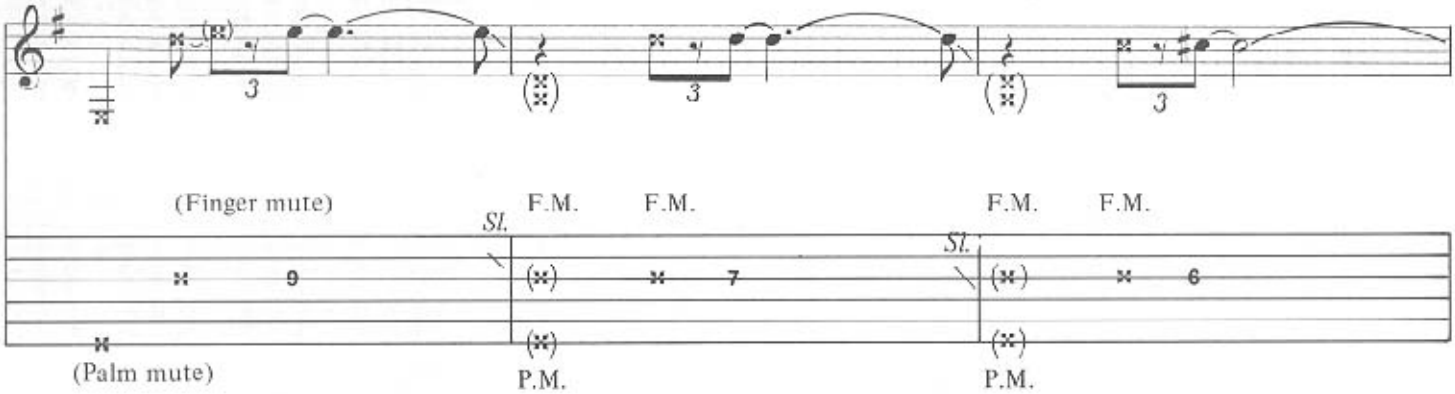

E(m)5
D
Tremolo picking
St.
St.
Tremolo picking
Tremolo picking


Em
D
Slight fdbk.
Tremolo picking
St.
St.
St.
Tremolo picking
Fdbk.

Guitar solo No. 1

H Em

Note: Alternate right and left hand muting

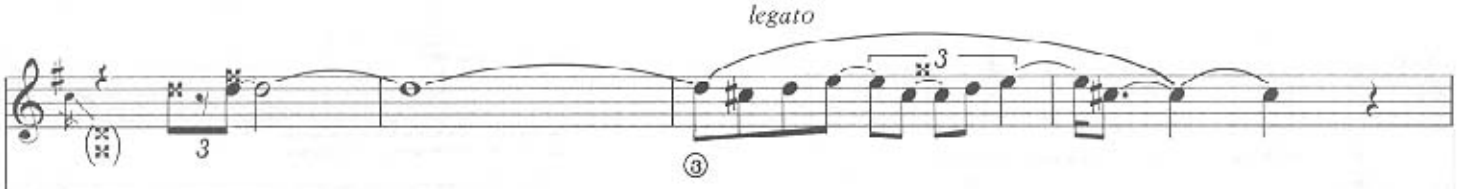


(Finger mute) F.M. F.M. F.M. F.M.

Sl. Sl.

9 7 6

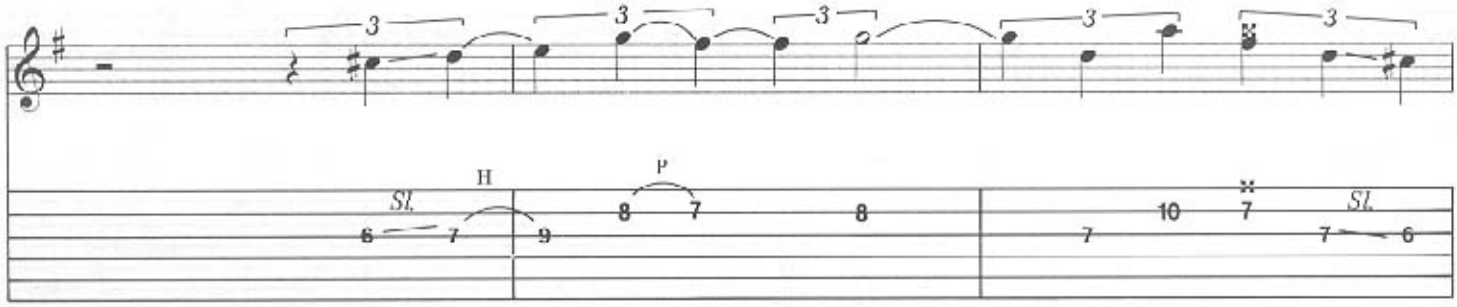
(Palm mute) P.M. P.M.

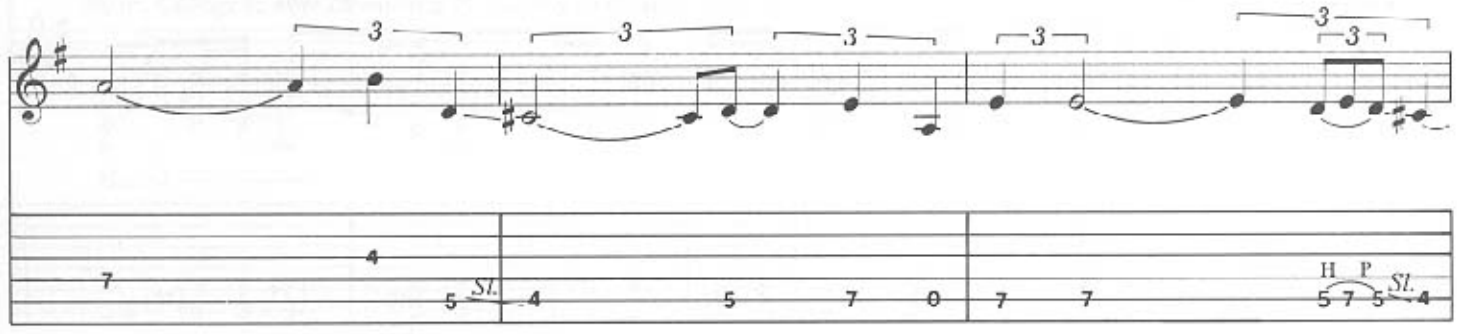


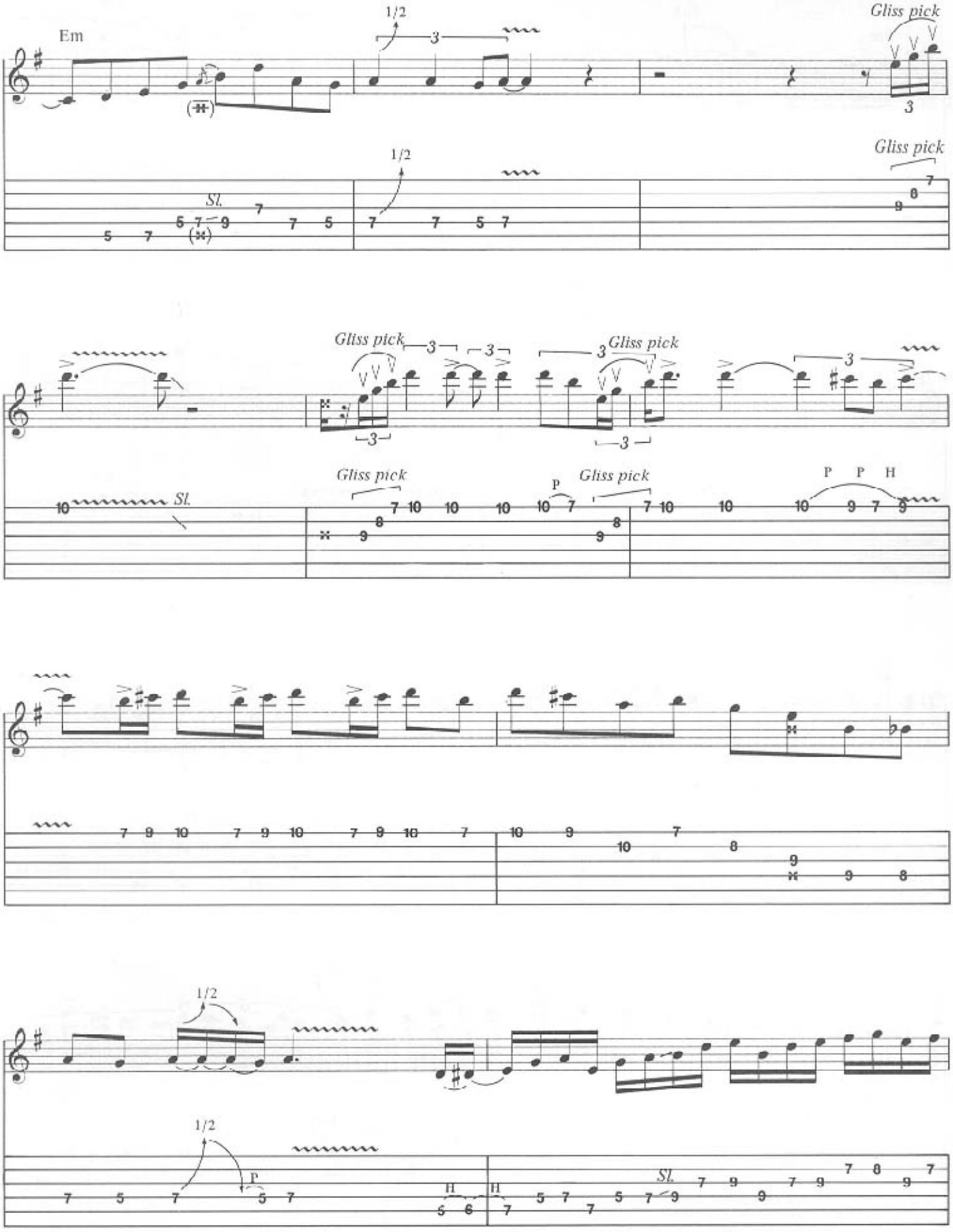
F.M. F.M. P H H H H P

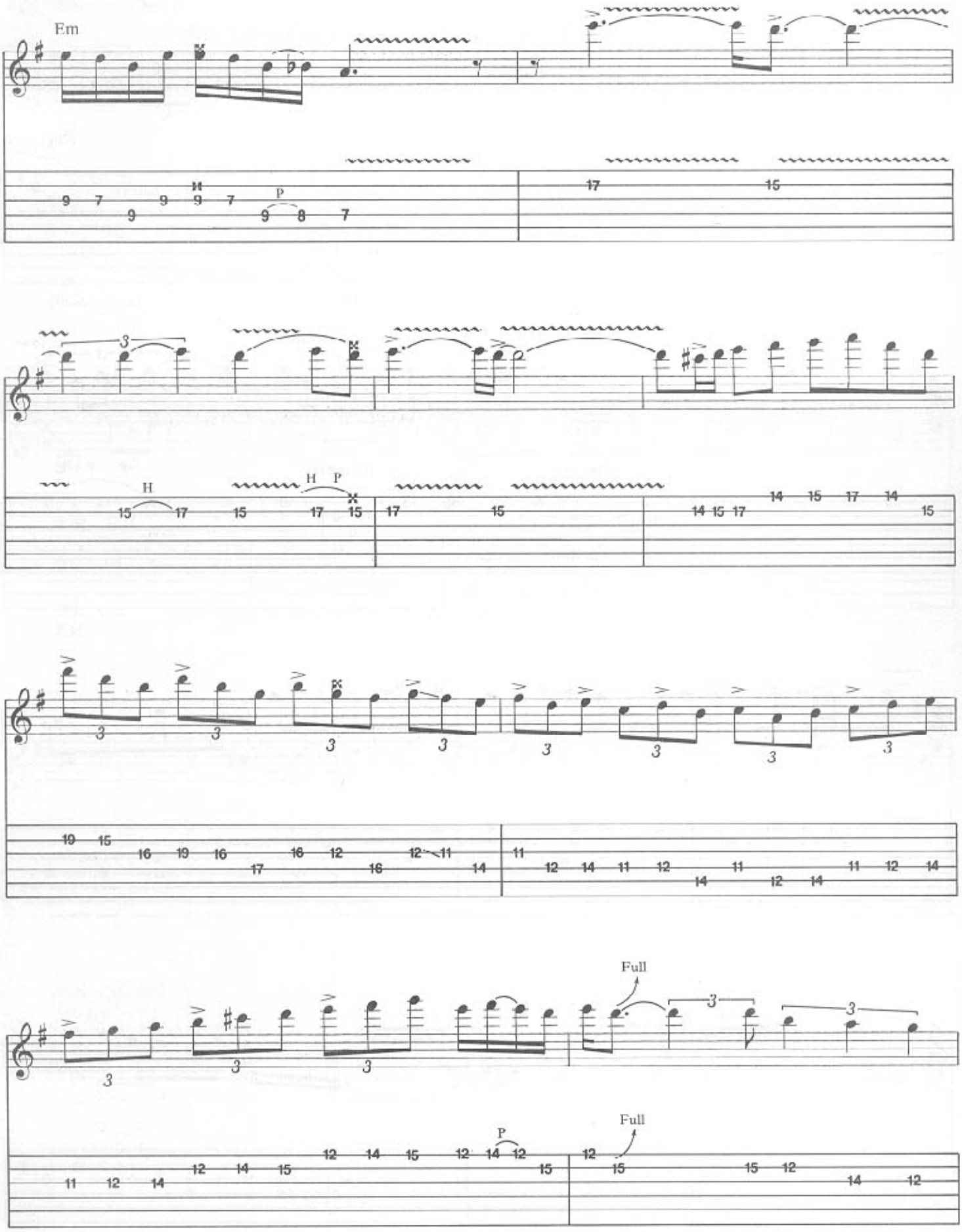
6 7 9 6 7 9 6

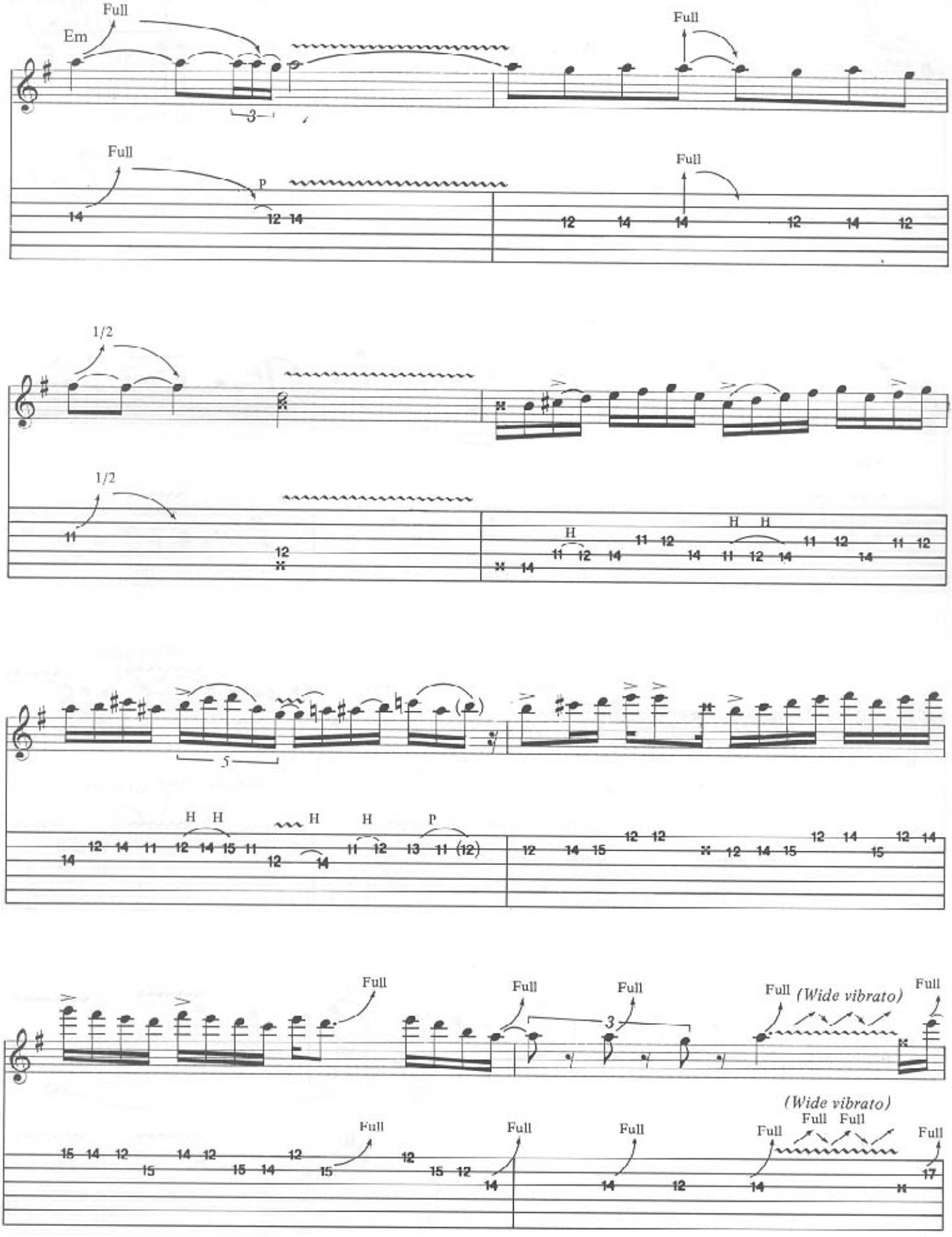
P.M.

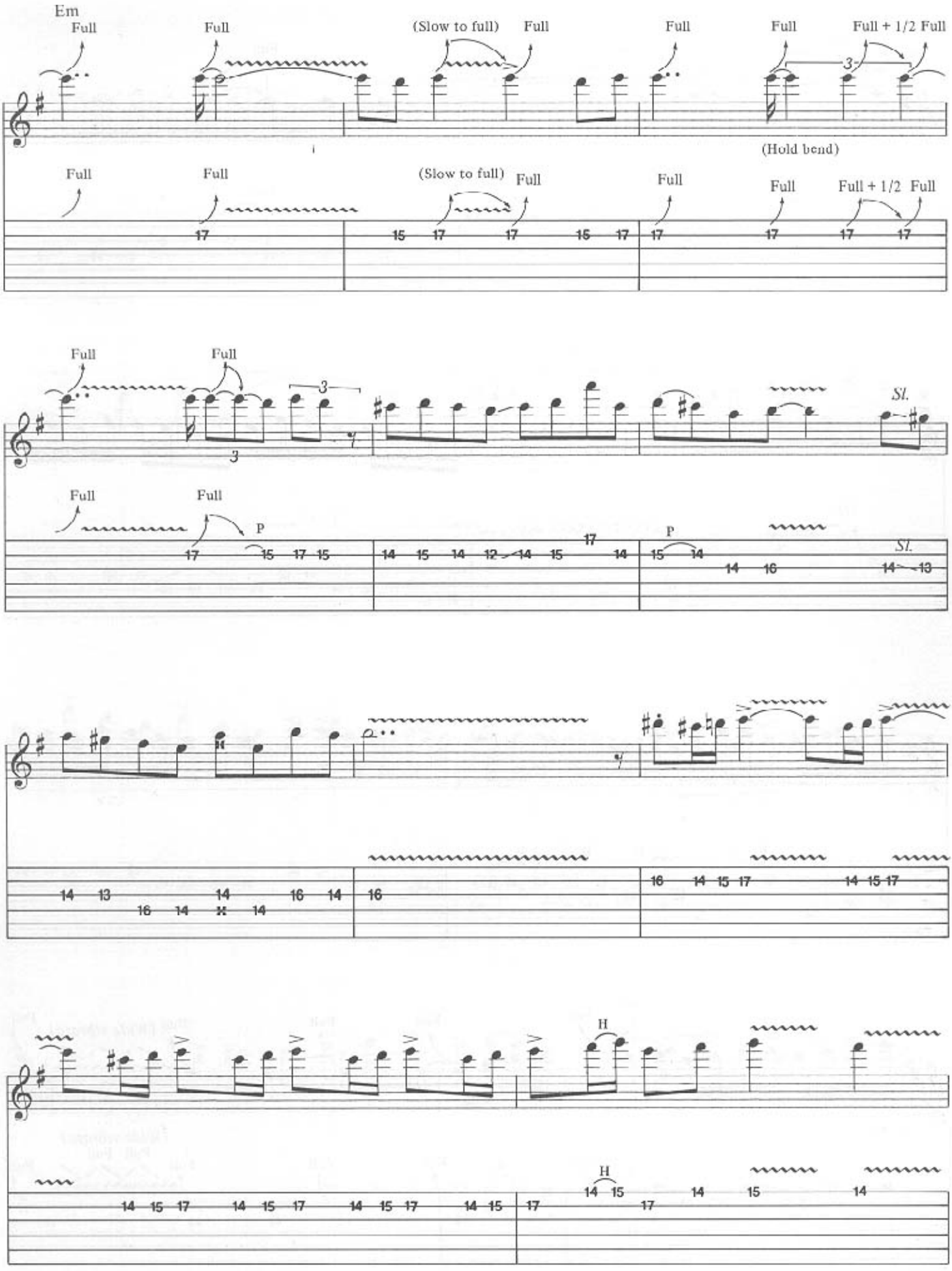


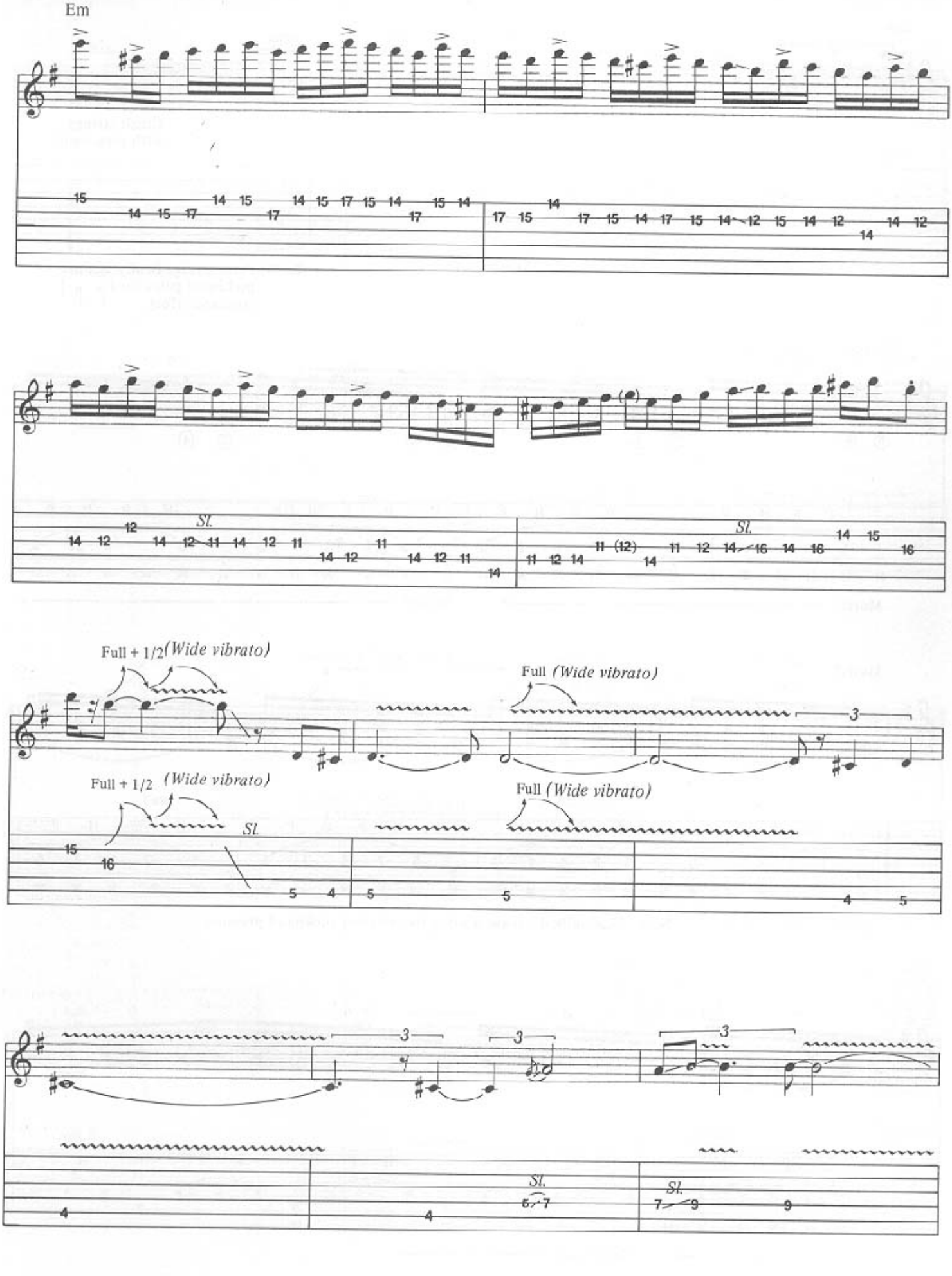


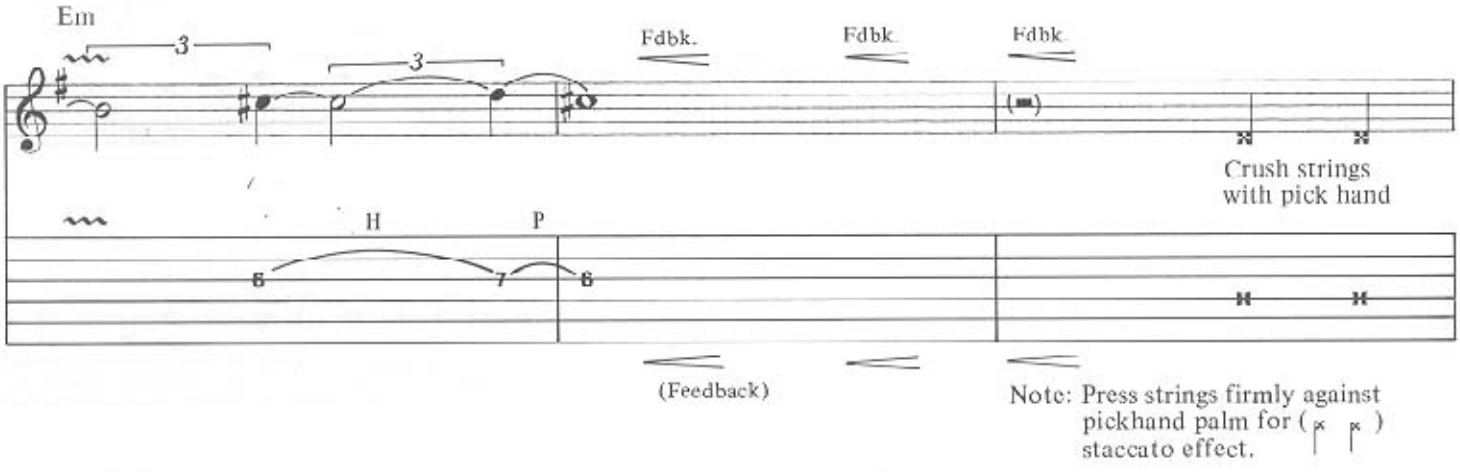

Em
1/2
Gliss pick
Sl.
Gliss pick
P
P P H
1/2
1/2
P
H
Sl.

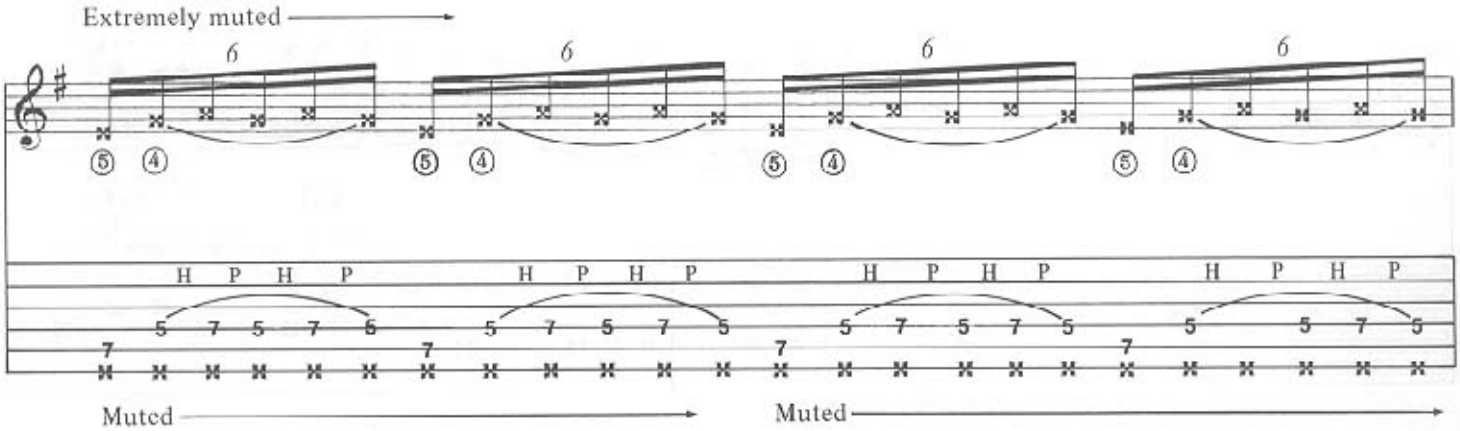

Em
H
P
H
P
H
P
Full
Full

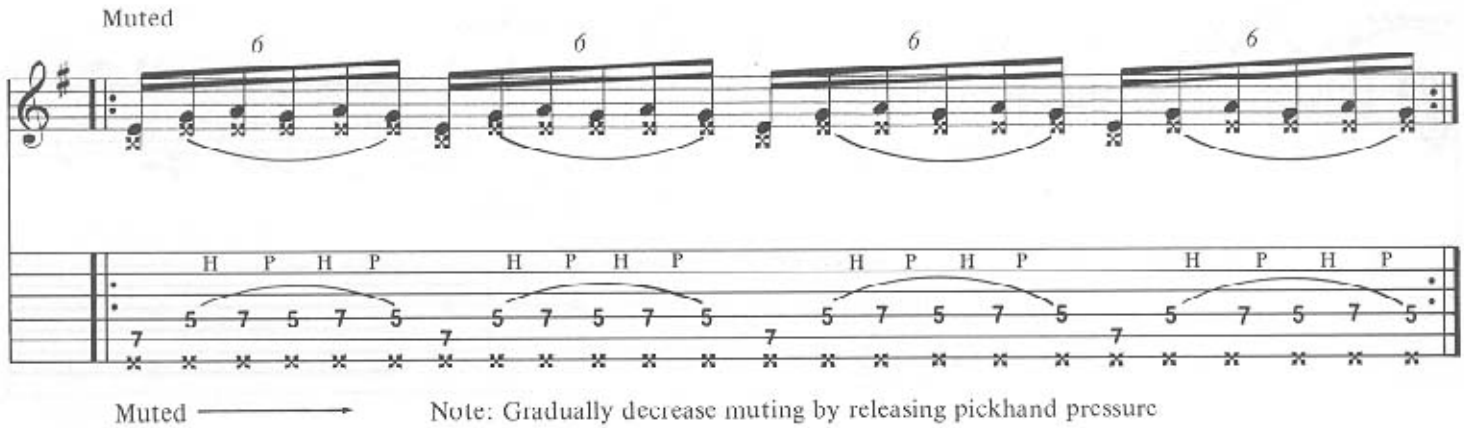

Em
Full
Full
Full
p
Full
1/2
1/2
H
H H
H H
H
H
p
Full
Full
Full
Full (Wide vibrato)
Full
(Wide vibrato)
Full
Full
Full
Full
Full Full
Full

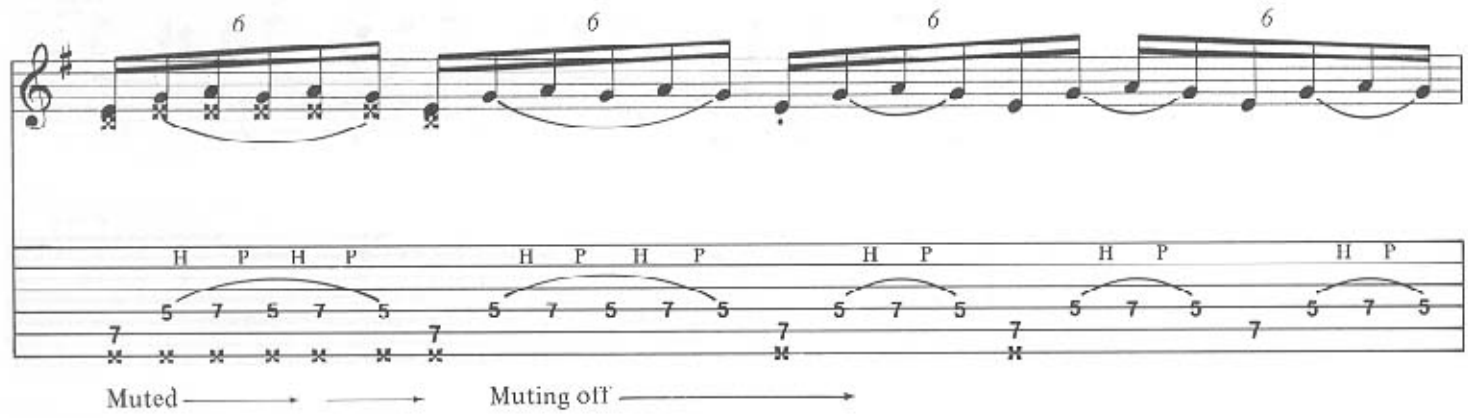

Em
Full
Full
(Slow to full)
Full
Full
Full
Full + 1/2 Full
(Hold bend)
Full
Full
(Slow to full)
Full
Full
Full
Full + 1/2 Full
Full
Full
Sl.
Full
Full
P
P
Sl.
H
H

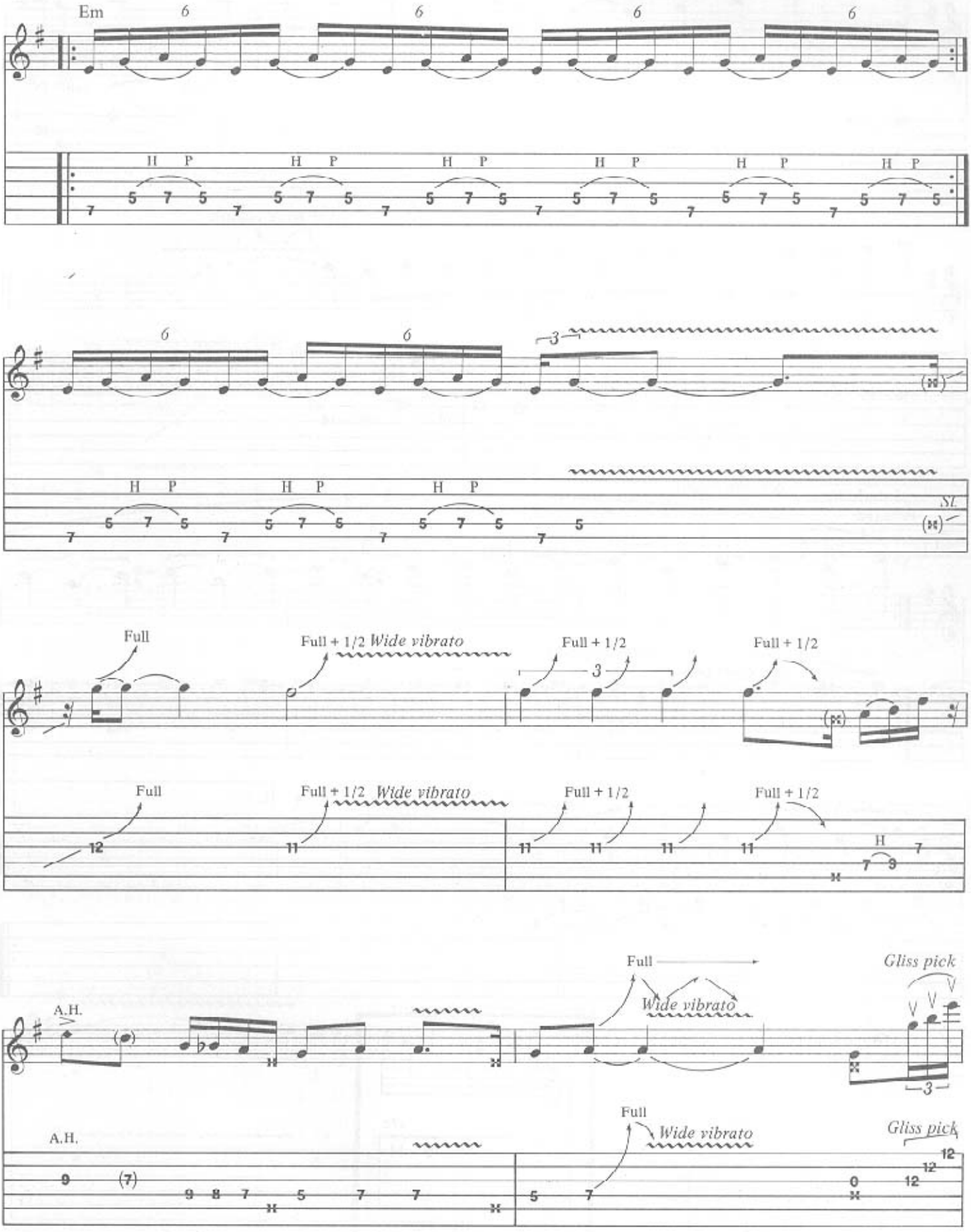

Em
Sl.
Sl.
Full + 1/2 (Wide vibrato)
Full (Wide vibrato)
Full + 1/2 (Wide vibrato)
Full (Wide vibrato)
Sl.
Sl.
Sl.

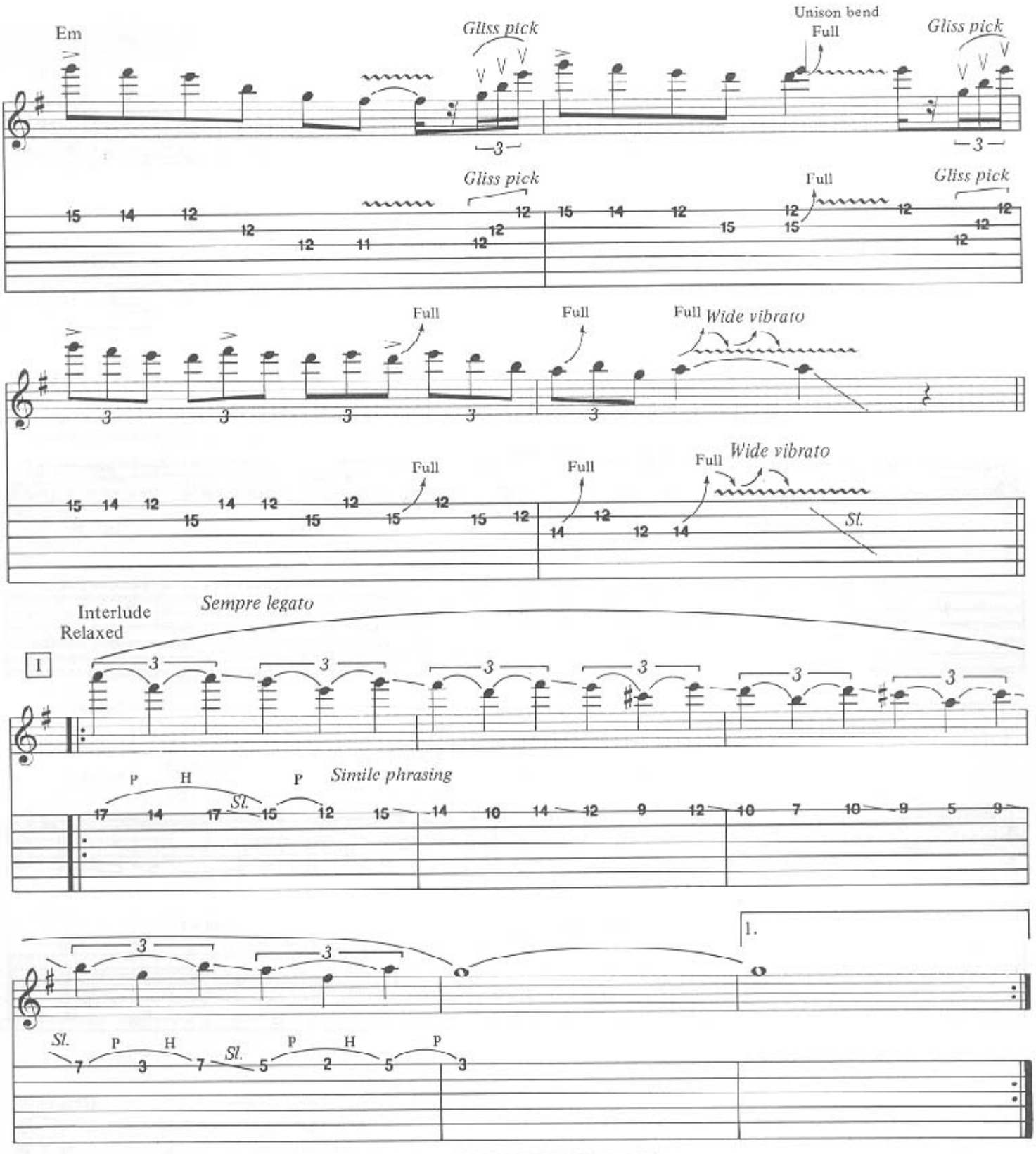

Em
3
3
Fdbk.
Fdbk.
Fdbk.
Crush strings
with pick hand
H
P
(Feedback)
Note: Press strings firmly against
pickhand palm for ( )
staccato effect.

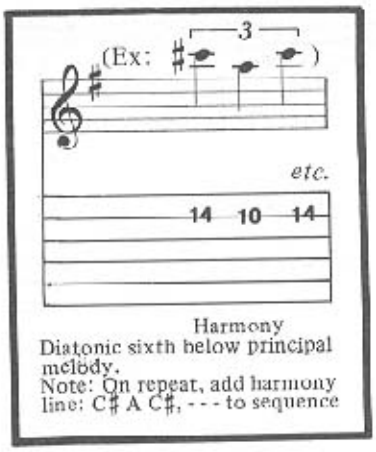

Extremely muted
Muted
Muted

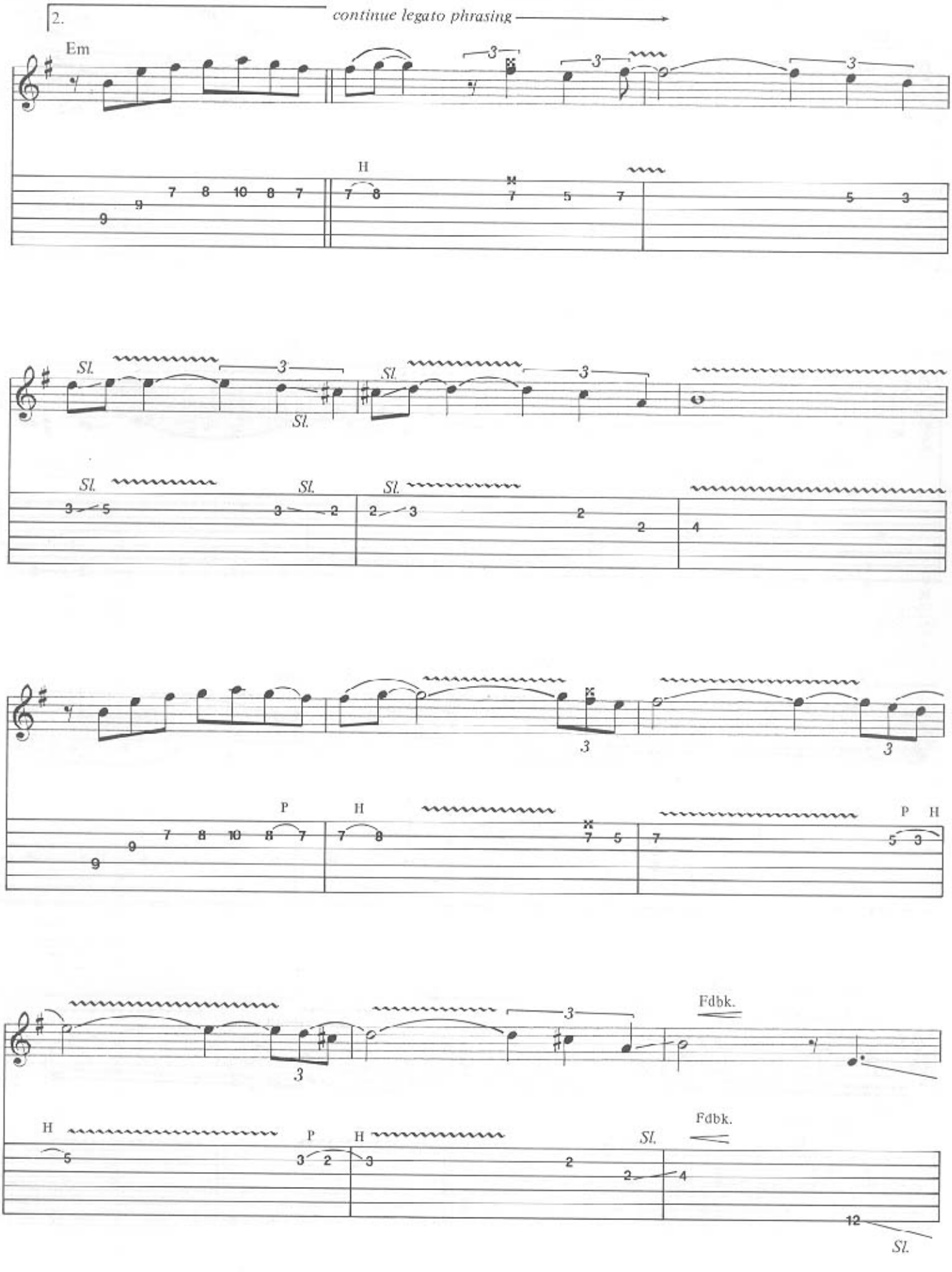

Muted
Muted
Note: Gradually decrease muting by releasing pickhand pressure

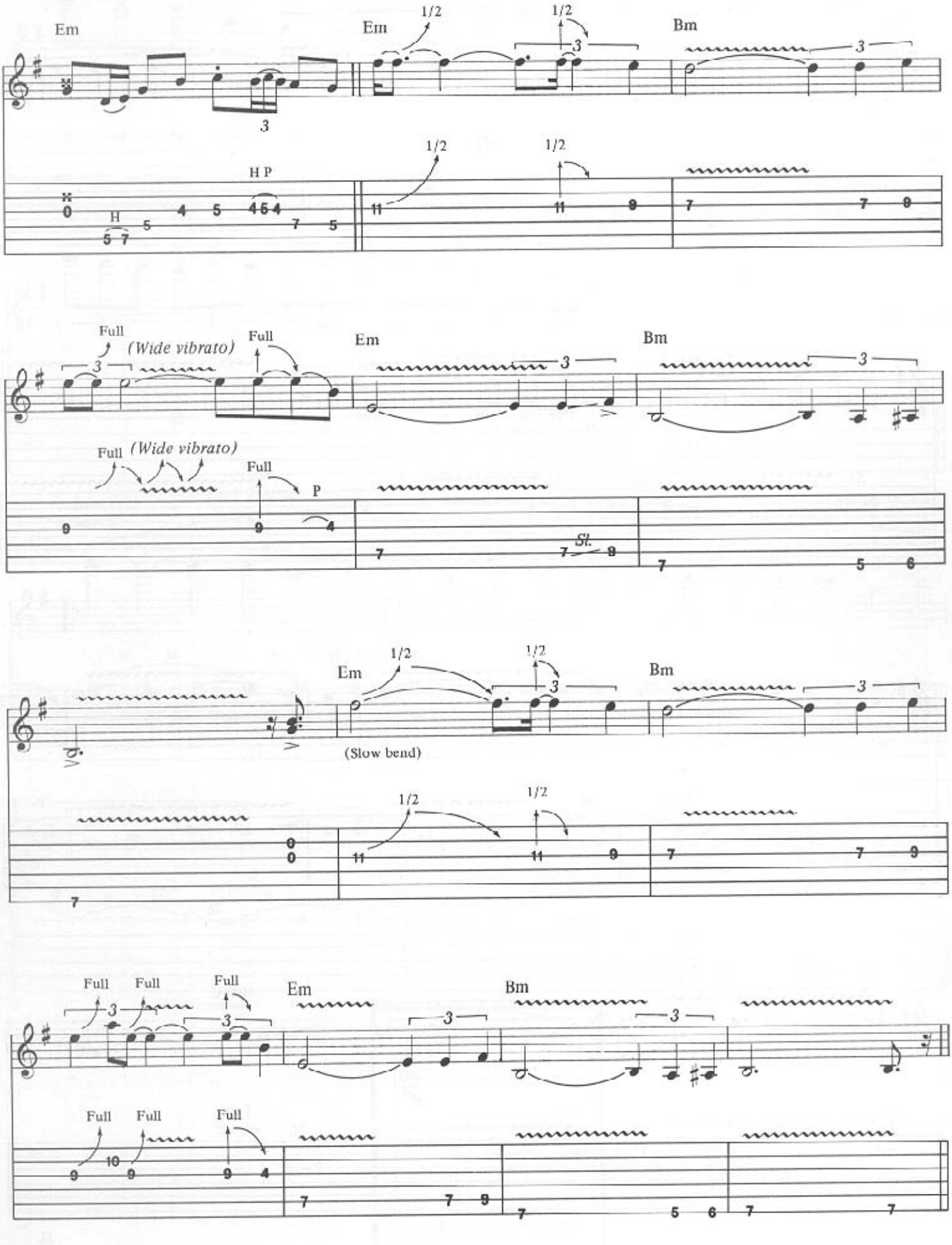

Muted
Muting off


Em
6
H P
Full
Full + 1/2 Wide vibrato
Full + 1/2
3
A.H.
Wide vibrato
Gliss pick


Em
Gliss pick
Unison bend
Full
Gliss pick
Gliss pick
Full
Gliss pick
Full
Full
Full
Wide vibrato
Full
Full
Full
Wide vibrato
Sl.
Interlude
Relaxed
Sempre legato
1
P
H
P
Simile phrasing
Sl.
1.
Sl.
P
H
Sl.
P
H
P


(Ex:
etc.
Harmony
Diatonic sixth below principal melody.
Note: On repeat, add harmony line: C♯ A C♯, - - - to sequence

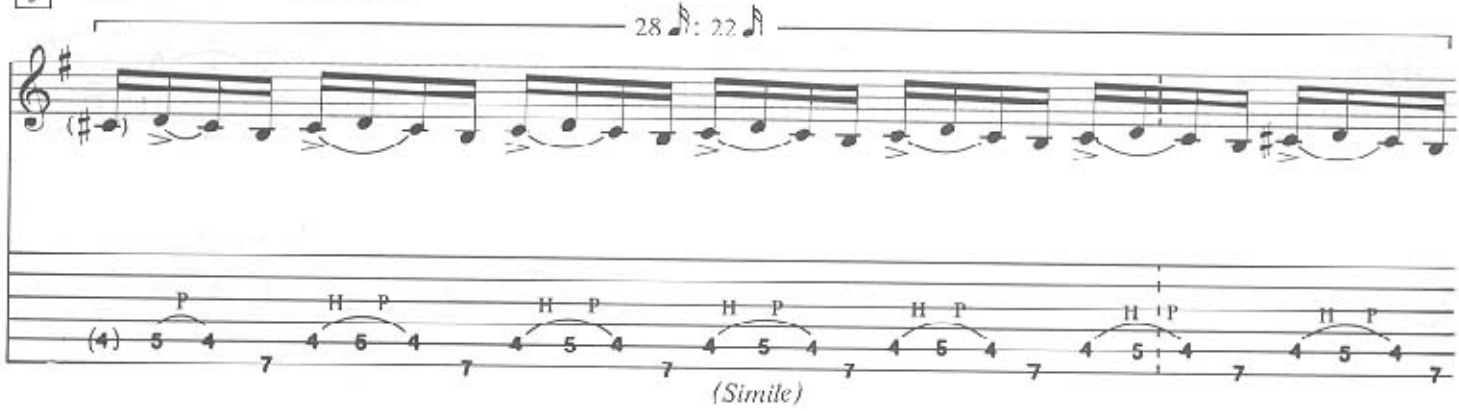

2.
continue legato phrasing
Em
H
Sl.
P
Fdbk.


Em
Em
1/2
1/2
Bm
3
H P
Full
(Wide vibrato)
Full
Em
Bm
Full
(Wide vibrato)
Full
P
Sl.
Em
1/2
1/2
Bm
(Slow bend)
Full
Full
Full
Em
Bm
Full
Full
Full

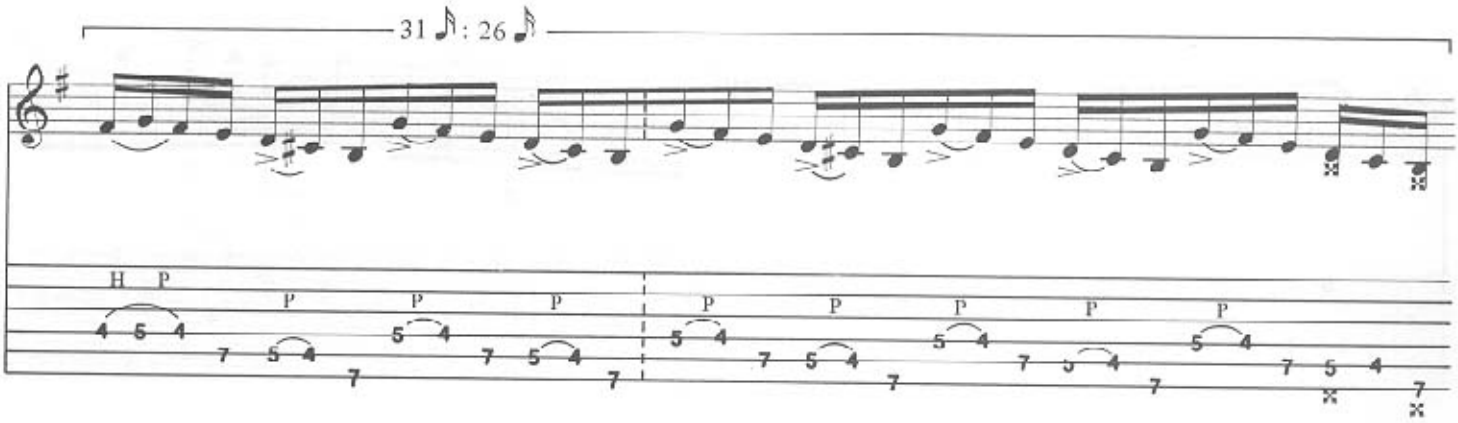
Guitar solo No. 2

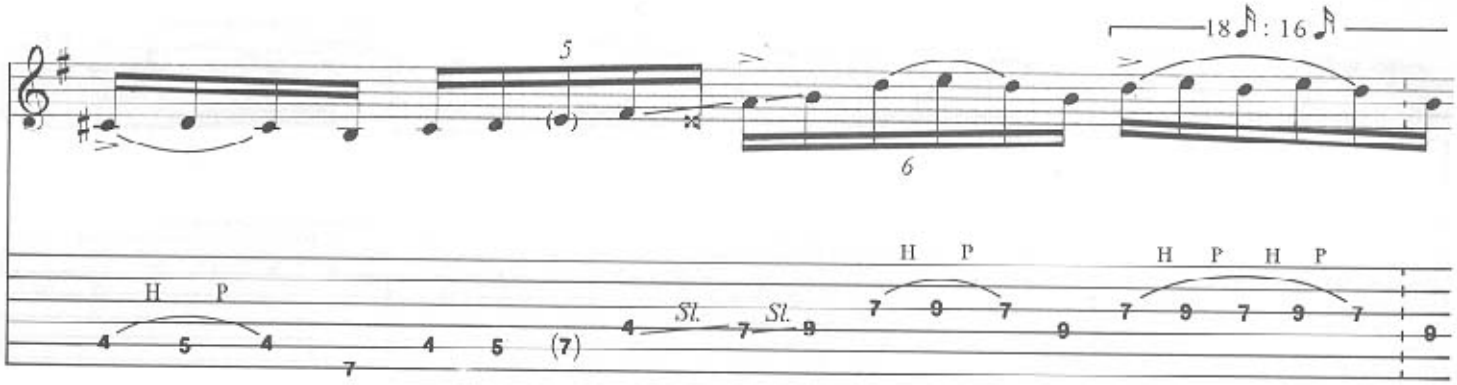
J Em *(With fire)*

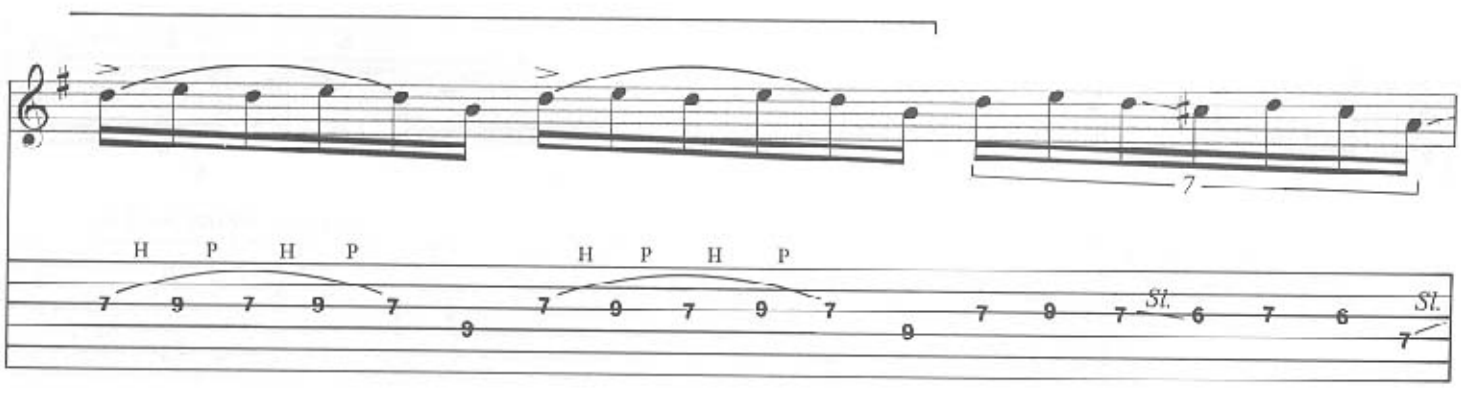
Bar line

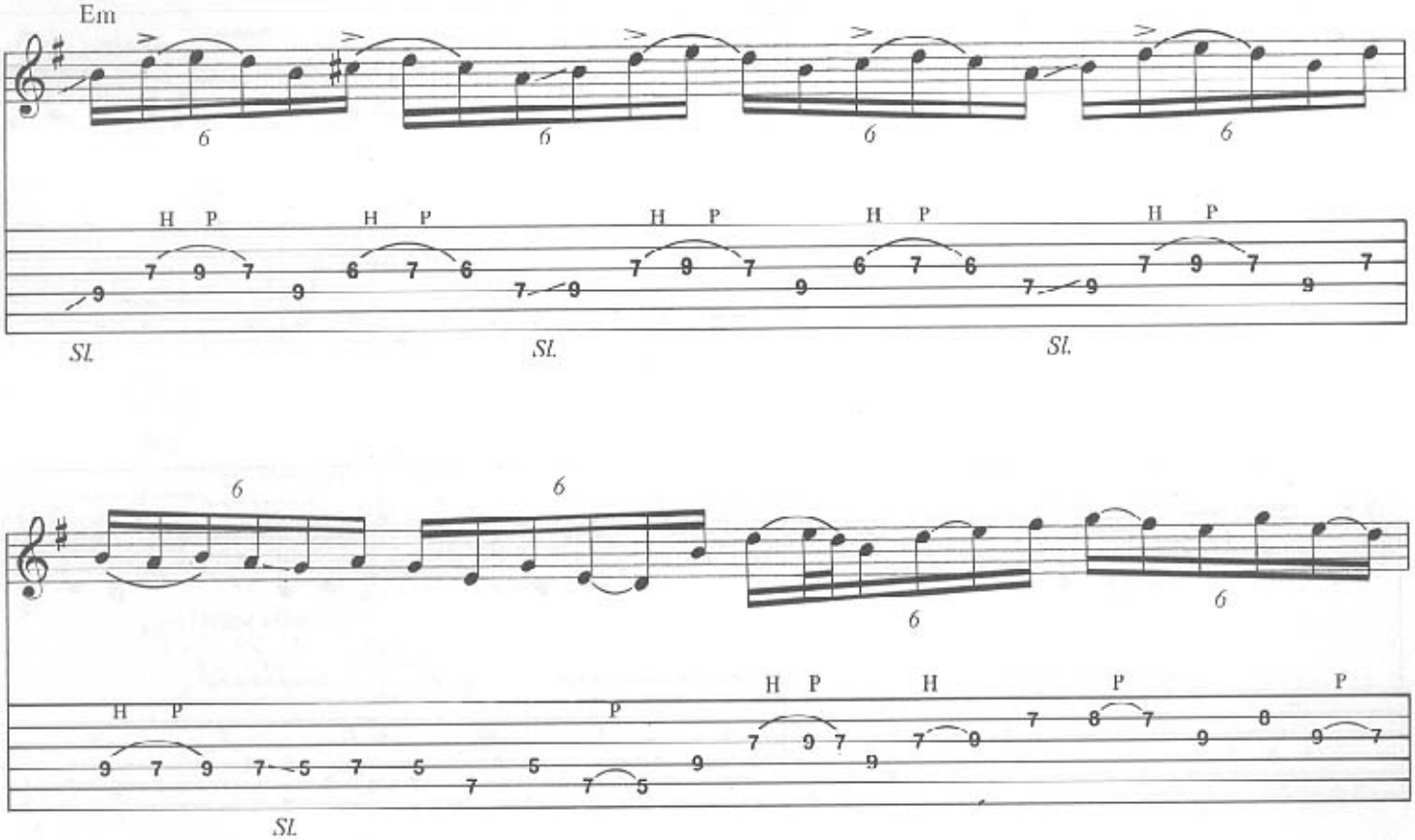


Bar line

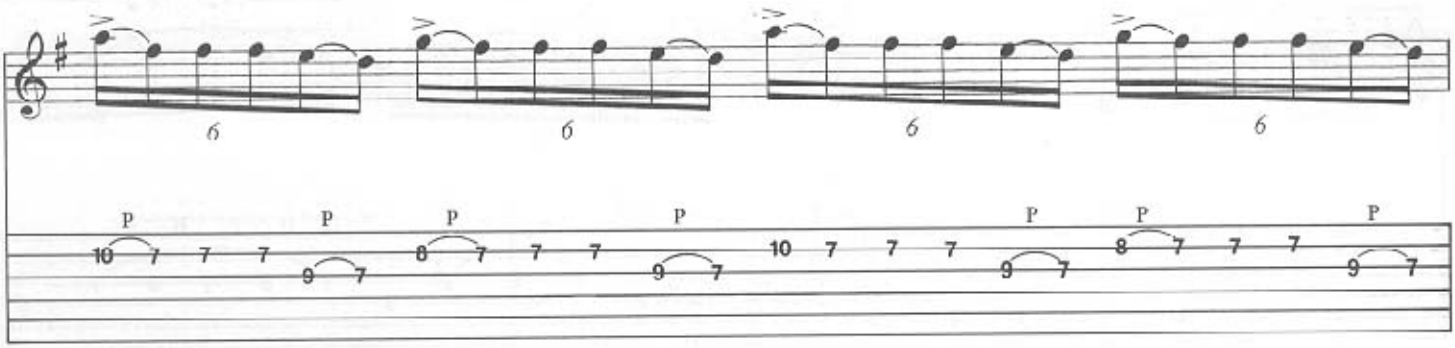


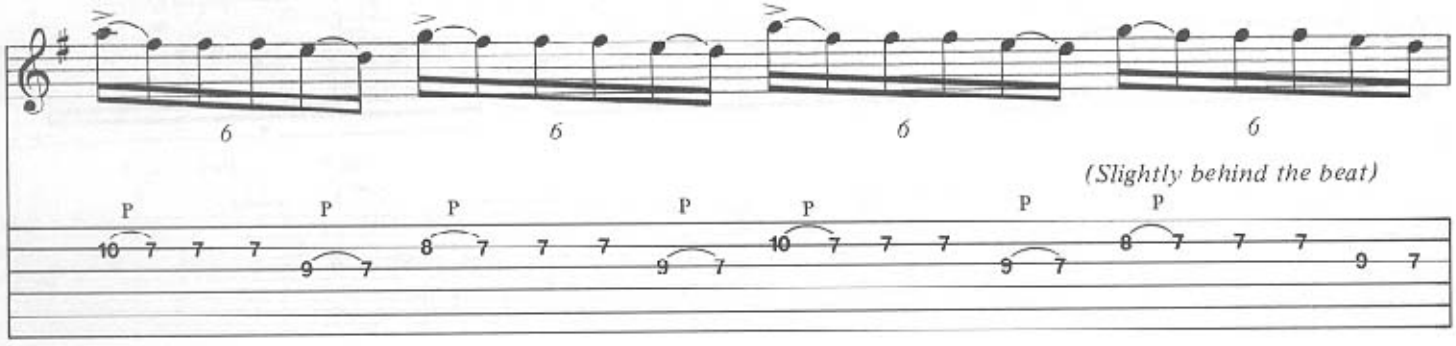


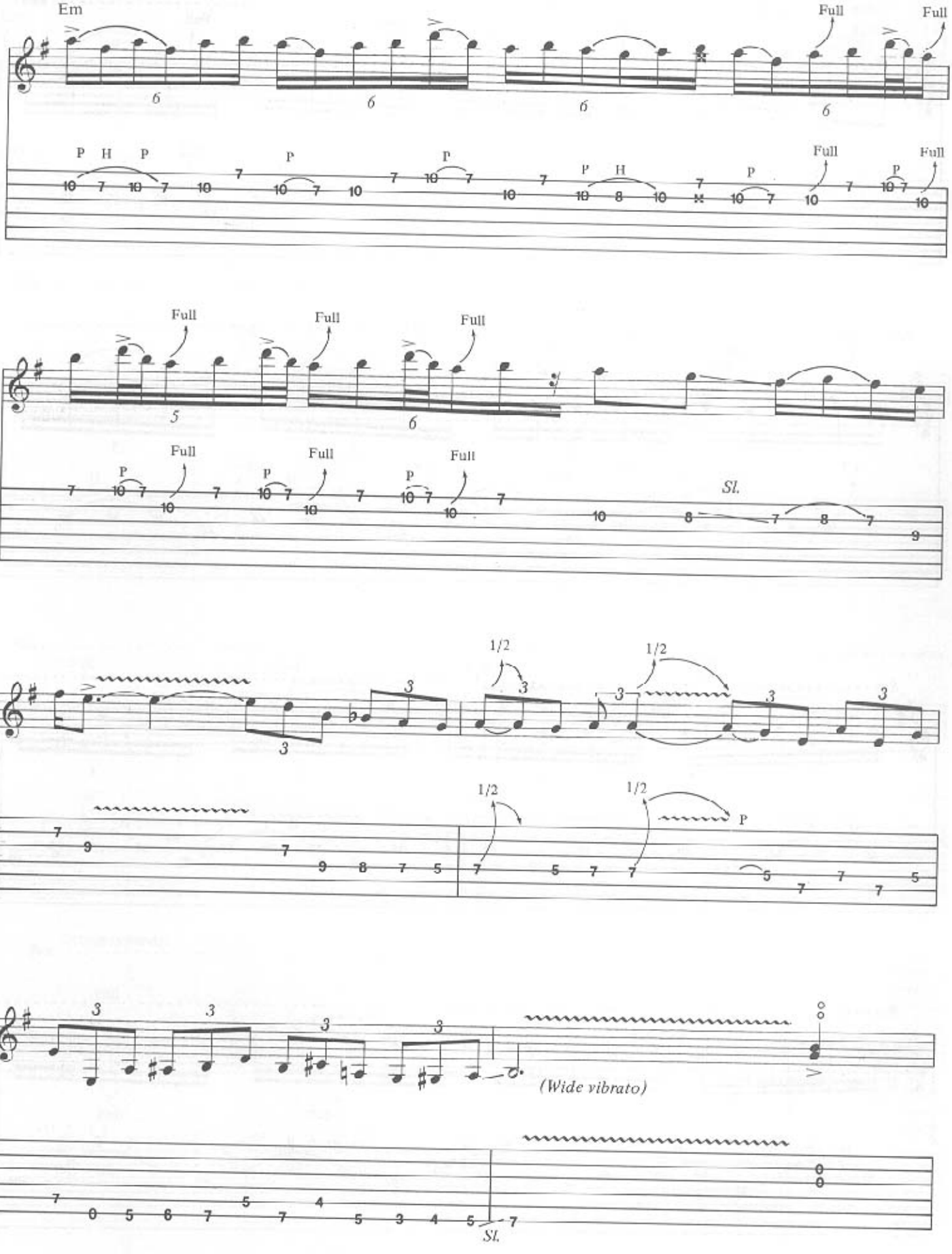


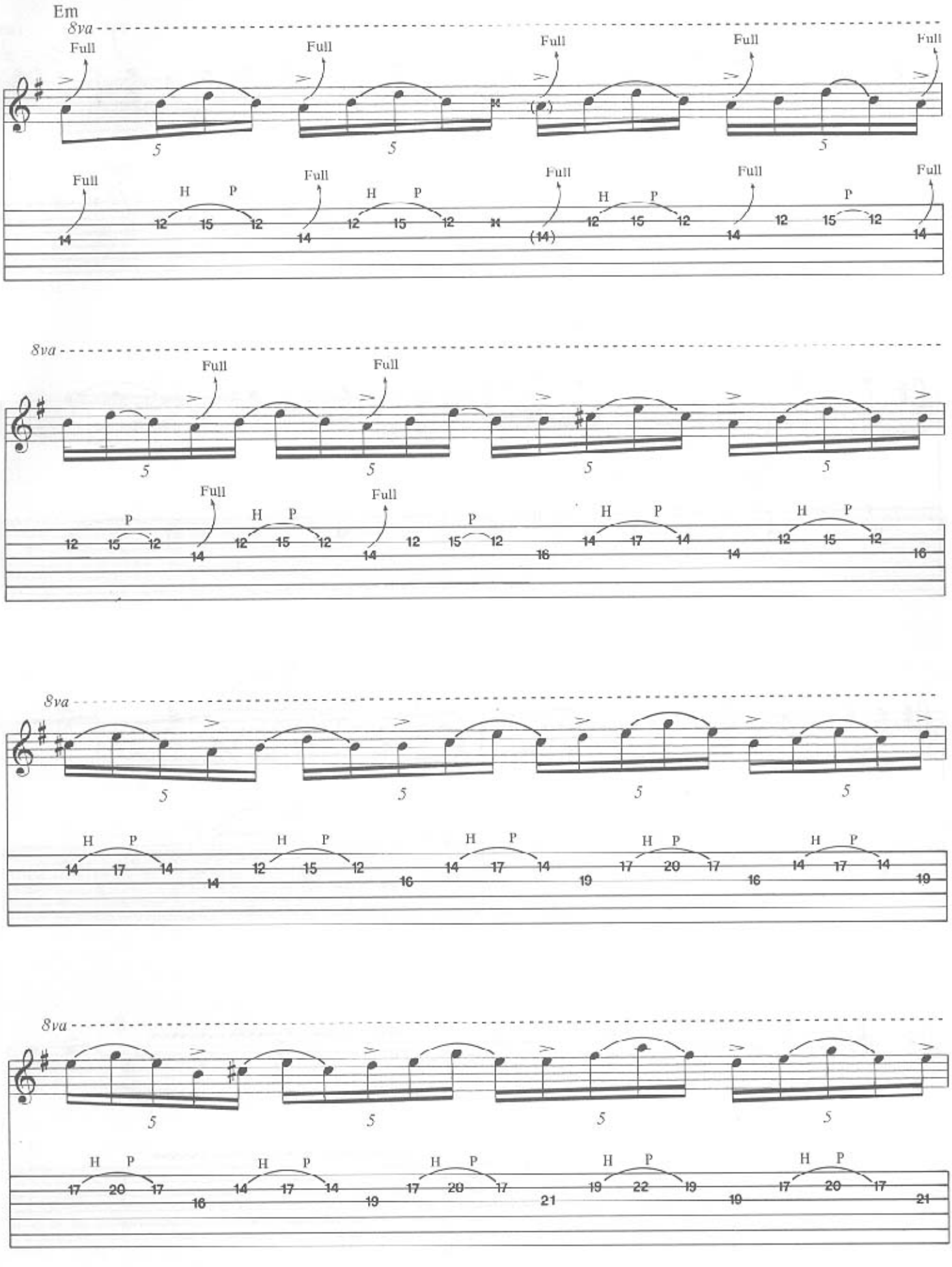

Em
6
H P
Sl.

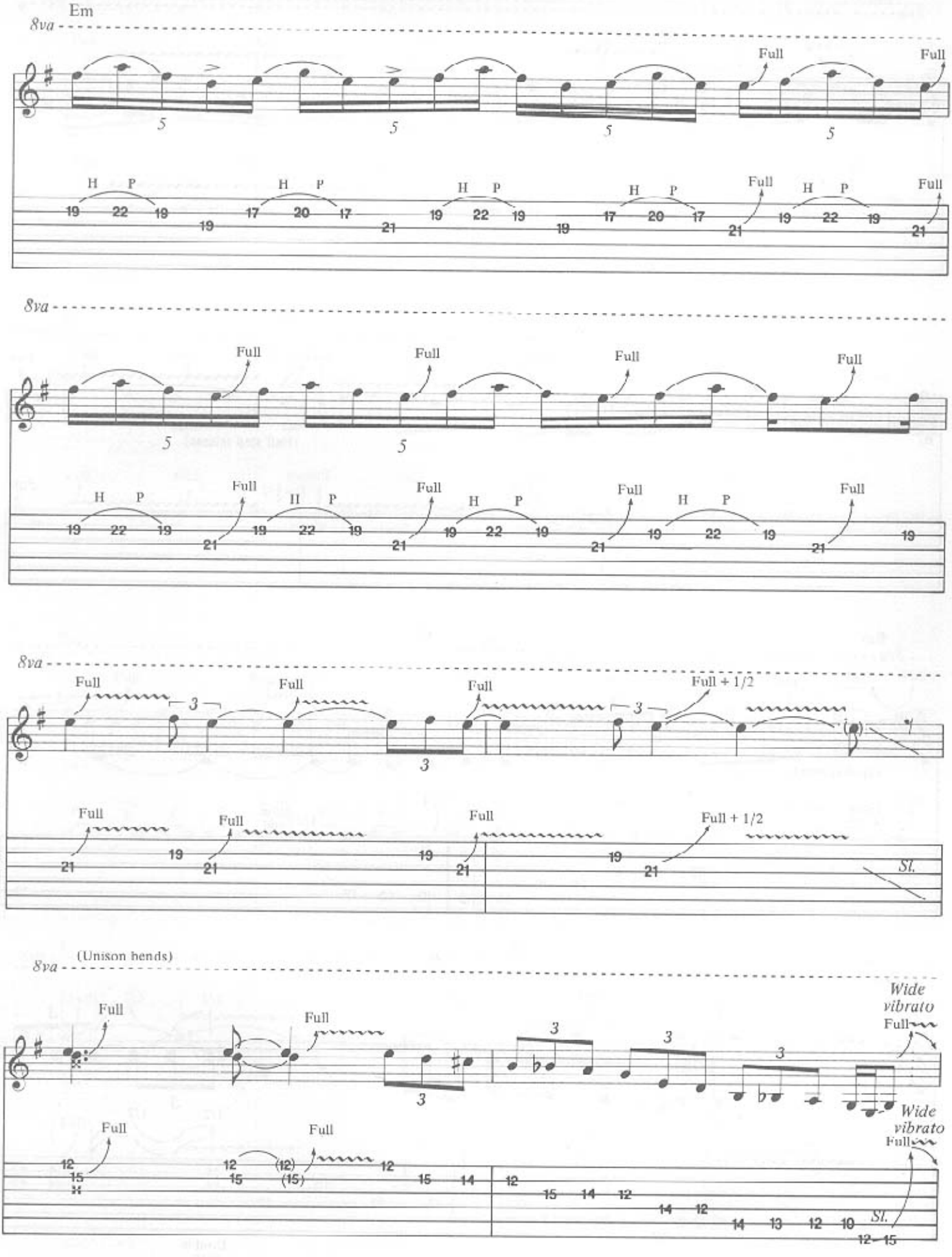
6
H P
P
Sl.

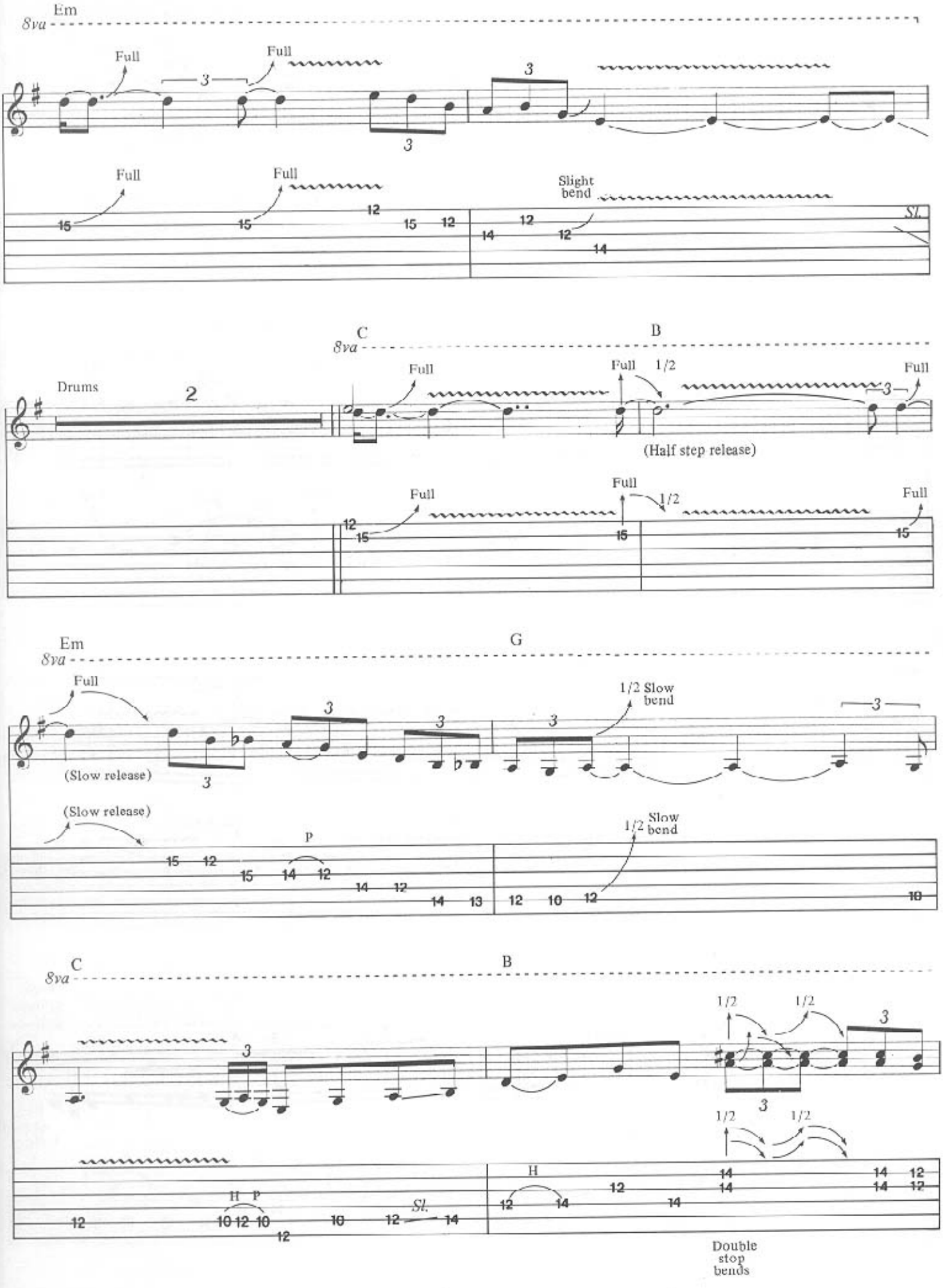

6
P

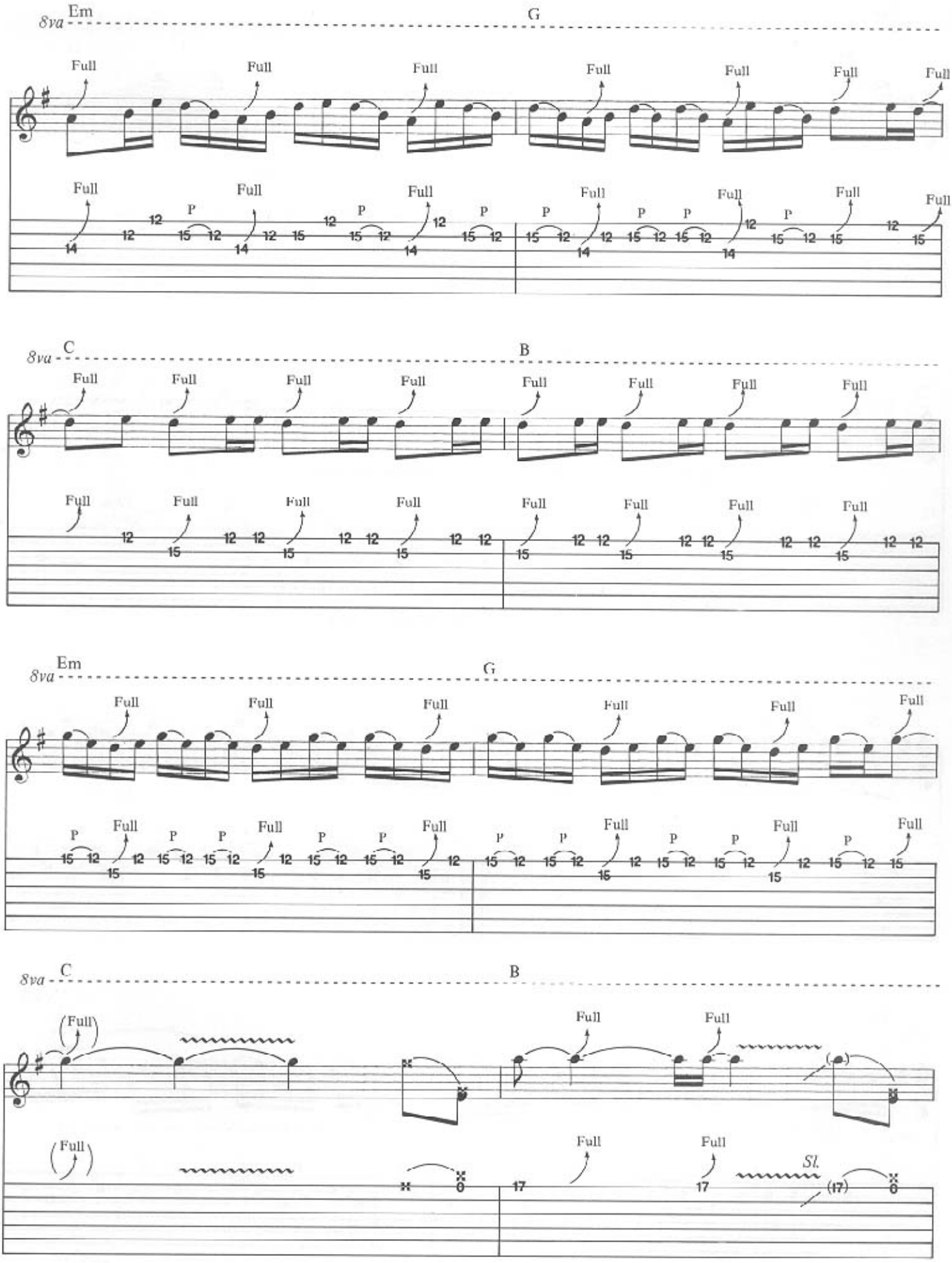

6
(Slightly behind the beat)
P

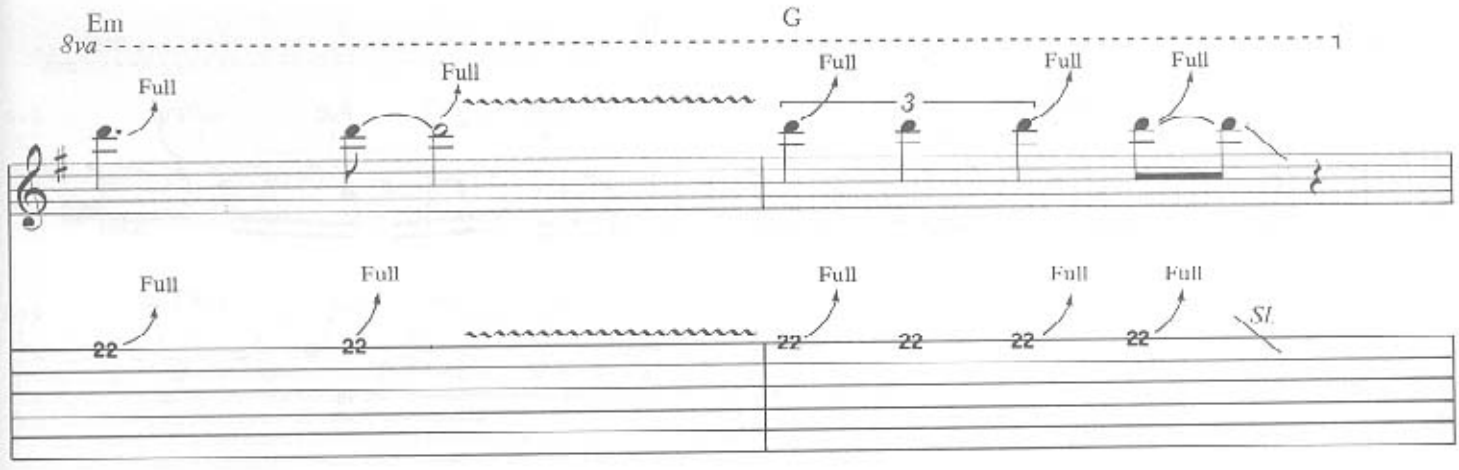

Em
Full
Full
P H P
P
P
P H
P
Full
Full
Full
Full
Full
Full
Full
Full
Full
P
P
P
Sl.
1/2
1/2
1/2
1/2
P
(Wide vibrato)
Sl.

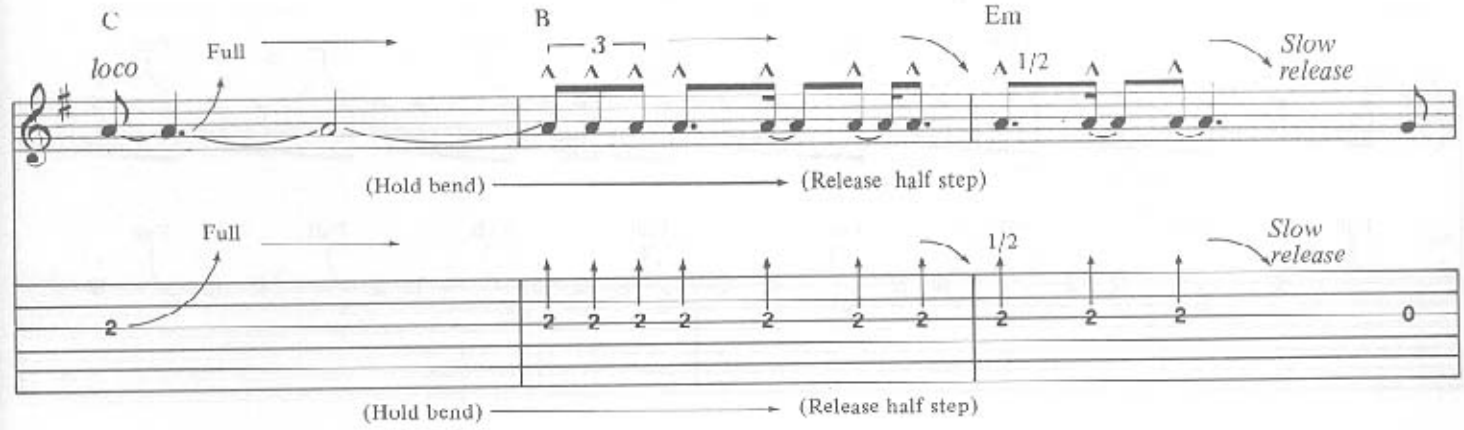

Em
8va
Full
H
P

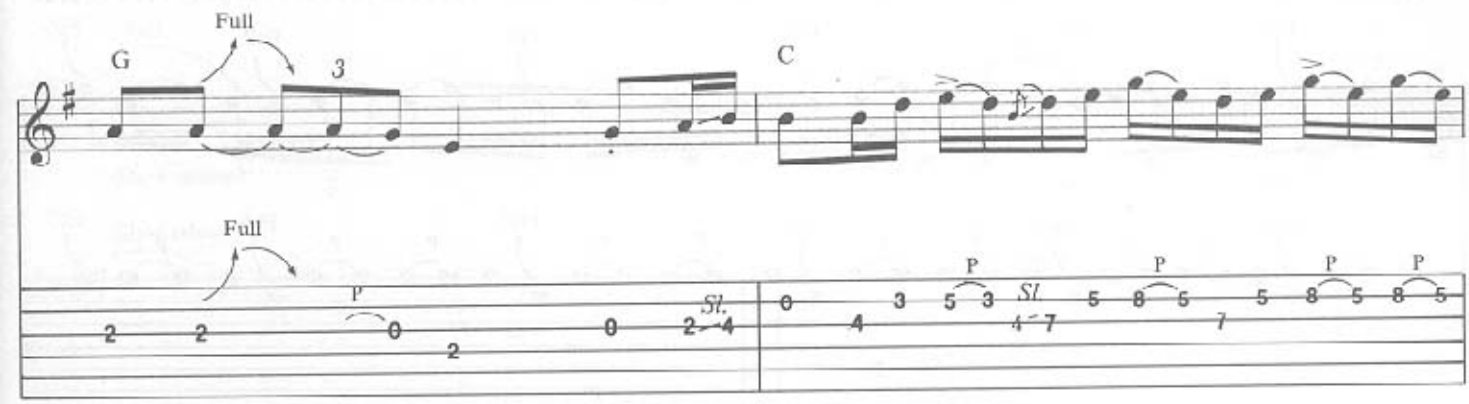

Em
8va
Full
H P
8va
Full
H P
8va
Full
Full + 1/2
St.
8va
(Unison bends)
Full
Wide vibrato
St.

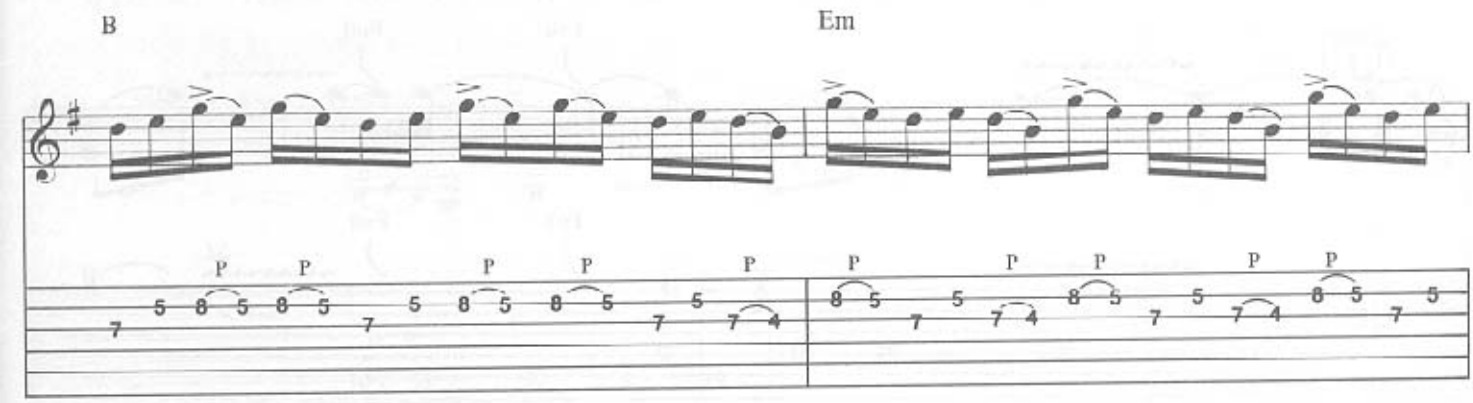

Em
8va
Full
Full
3
3
3
Full
Full
Slight bend
15
15
12
15
12
12
14
12
14
Sl.
C
B
8va
Drums
2
Full
Full
1/2
Full
3
(Half step release)
Full
Full
1/2
Full
12
15
15
15
Em
G
8va
Full
1/2 Slow bend
3
3
3
3
(Slow release)
(Slow release)
P
1/2 Slow bend
15
12
15
14
12
14
12
14
13
12
10
12
10
C
B
8va
1/2
1/2
3
3
1/2
1/2
H
P
H
Sl.
12
10 12 10
12
10
12
14
12
14
12
14
14
14
14
12
14
12
Double stop bends

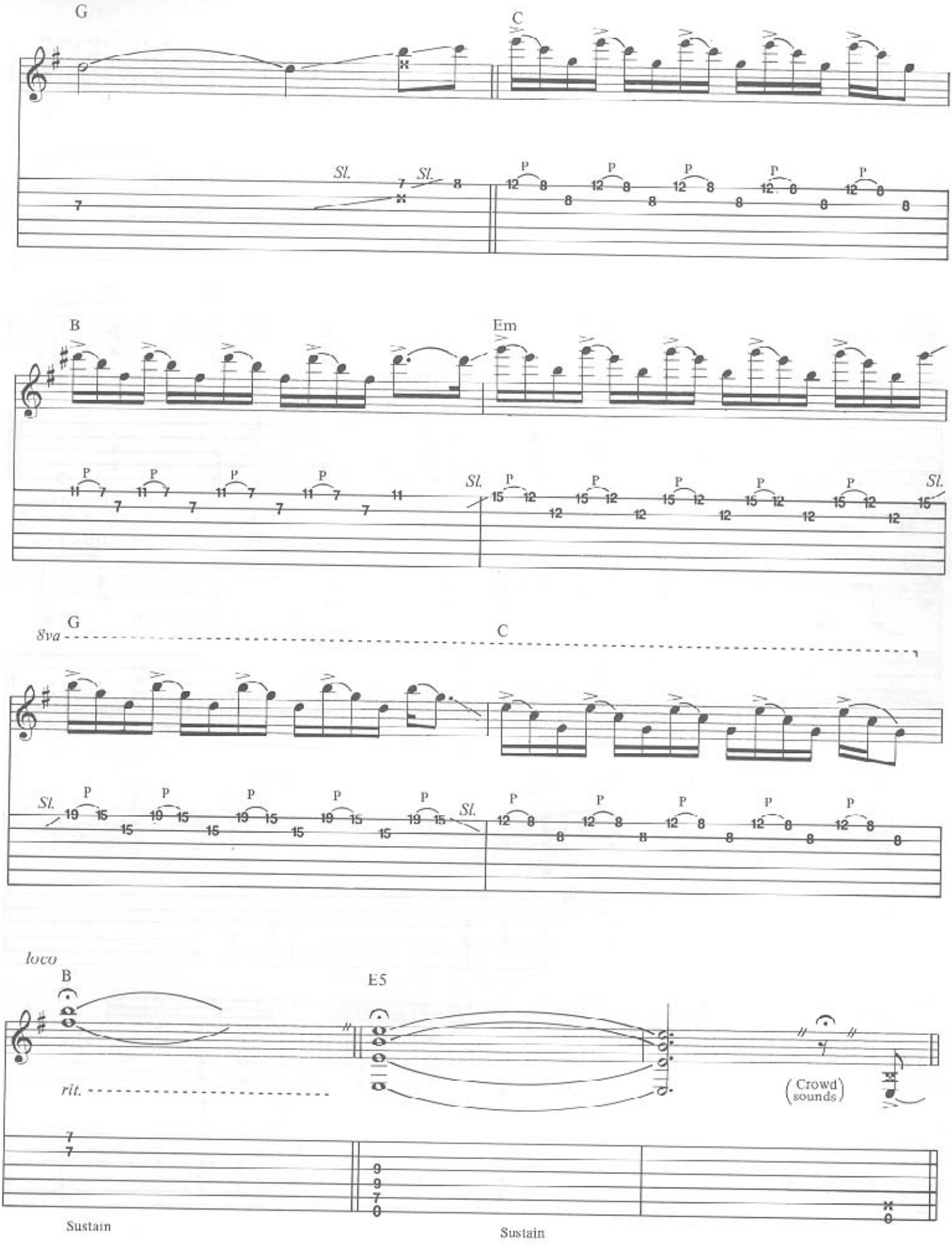

8va
Em
G
Full
P
8va
C
B
Full
8va
Em
G
Full
P
8va
C
B
Full
Sl.


Em
8va
G
Full
Full
Full
Full
Full
3
Full
Full
Full
Full
Full
Sl.
22
22
22
22
22
22

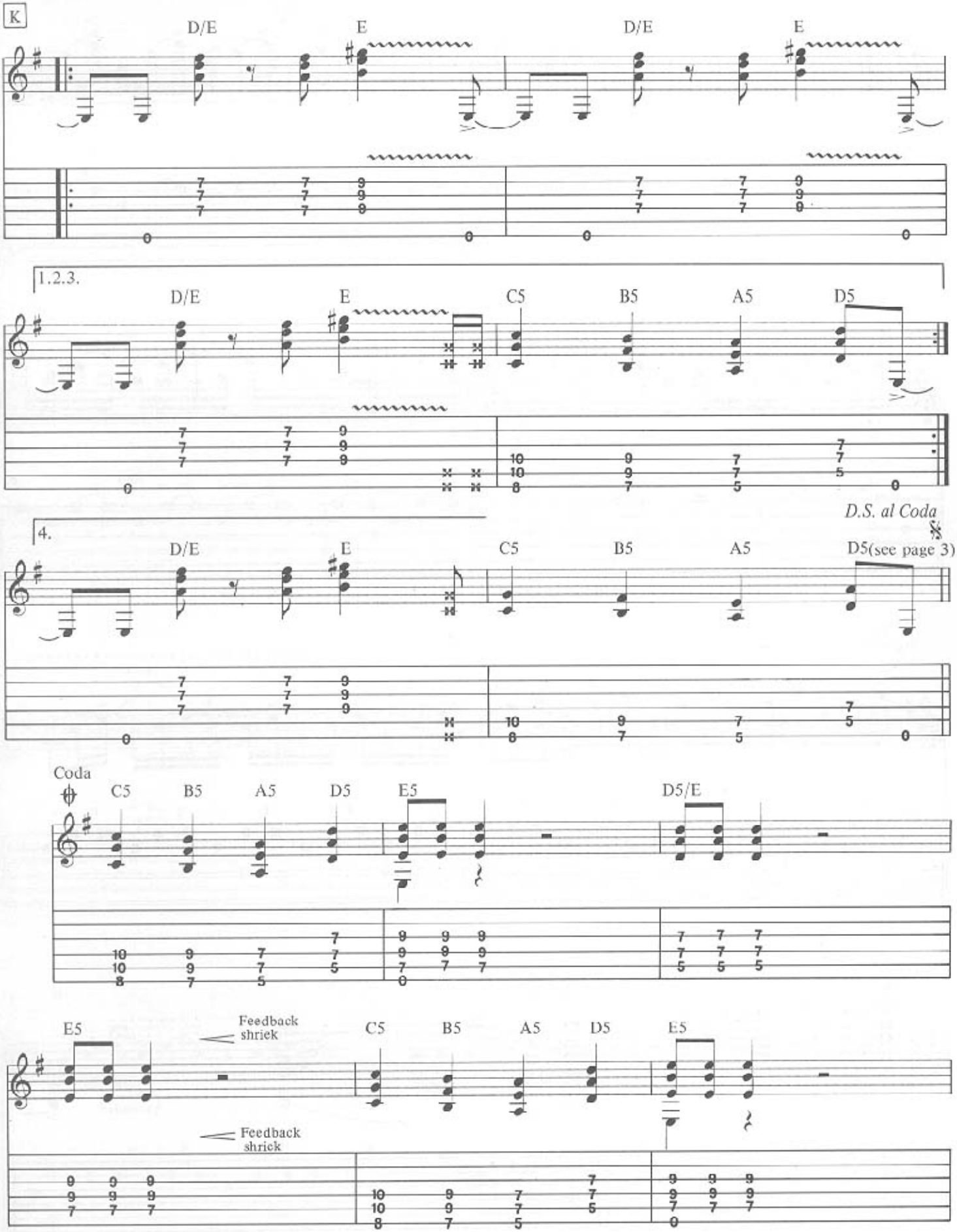

C
loco
Full
B
3
Em
1/2
Slow release
(Hold bend)
(Release half step)
Full
1/2
Slow release
2
0
(Hold bend)
(Release half step)

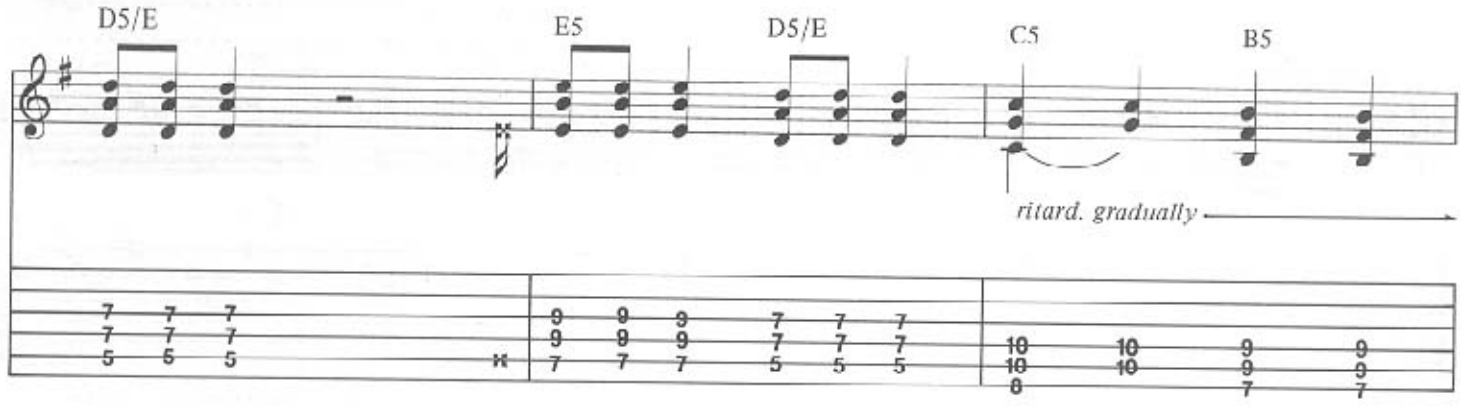

G
Full
3
C
Full
P
Sl.
Sl.
P
P
P
P

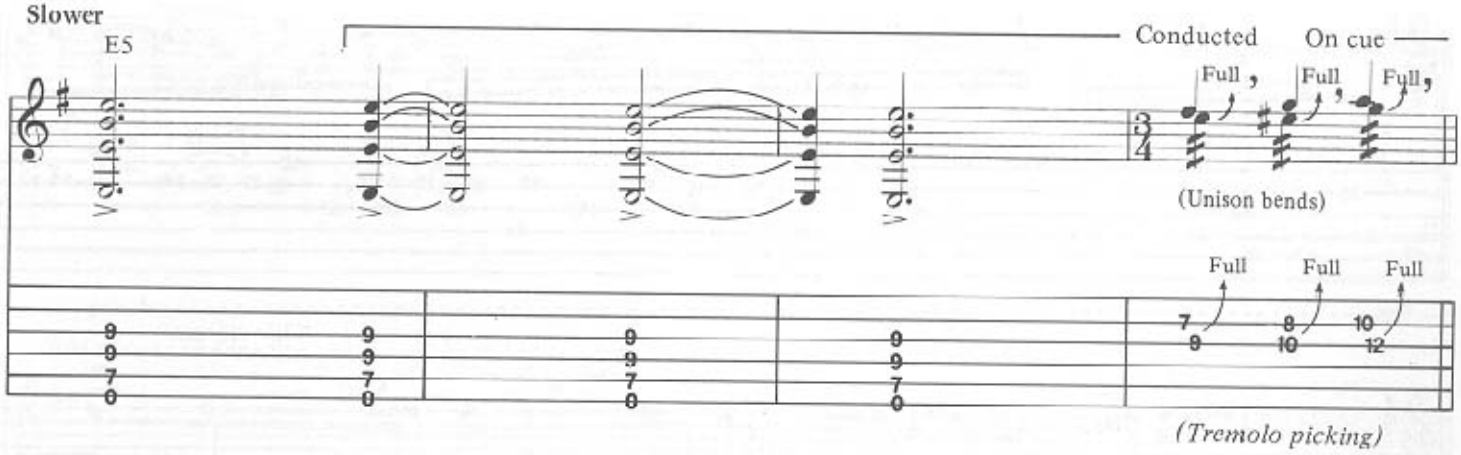

B
Em
P
P
P
P
P
P
P
P
P
P

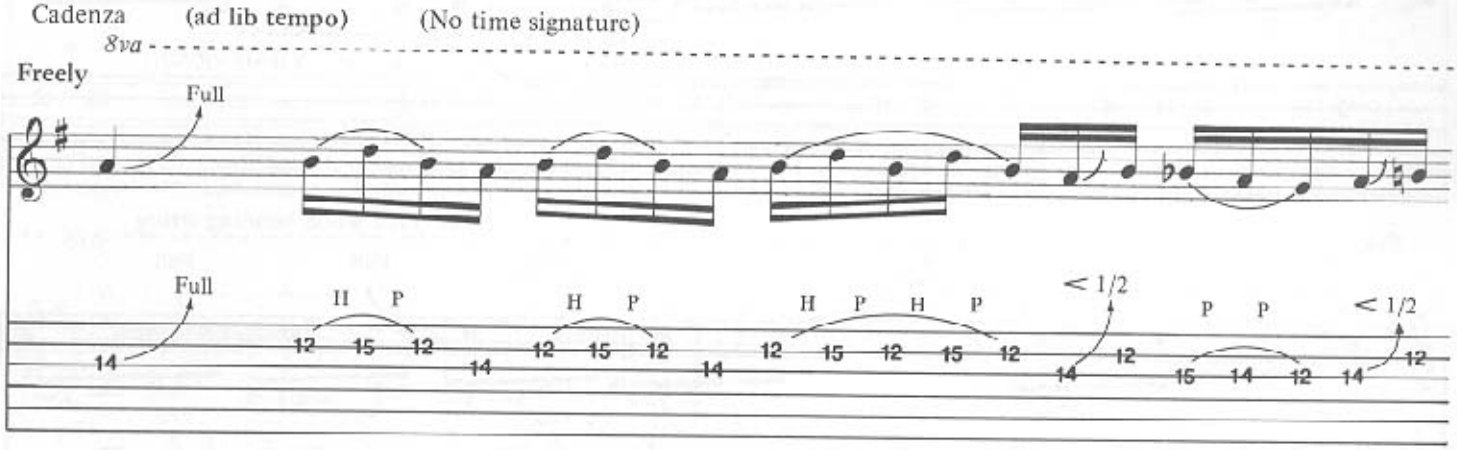

G
C
Sl.
Sl.
B
Em
8va
rit.
E5
(Crowd sounds)
Sustain
Sustain

Reprise

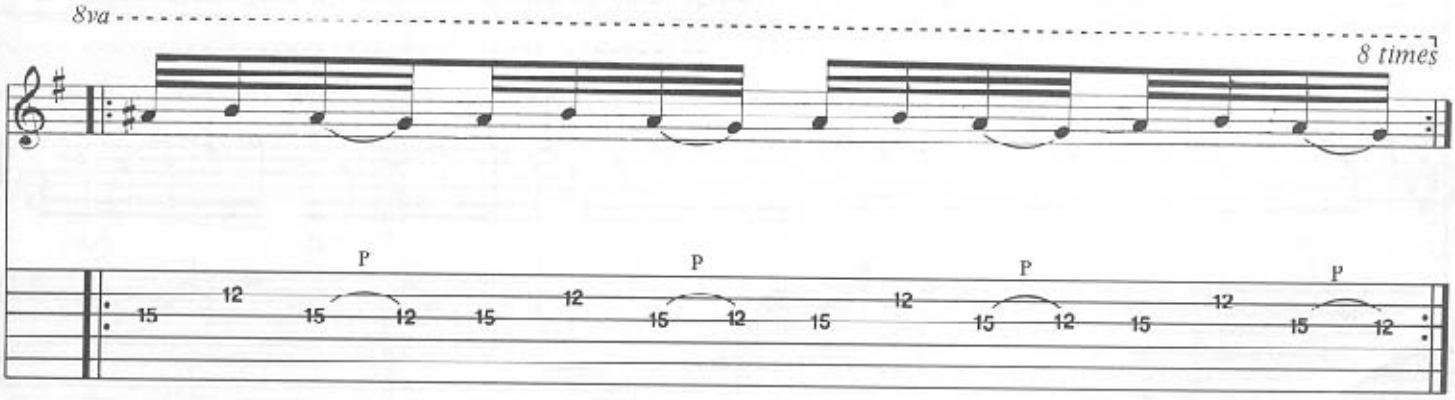

K
D/E
E
D/E
E
1.2.3.
D/E
E
C5
B5
A5
D5
D.S. al Coda
4.
D/E
E
C5
B5
A5
D5(see page 3)
Coda
C5
B5
A5
D5
E5
D5/E
E5
Feedback shriek
C5
B5
A5
D5
E5
Feedback shriek

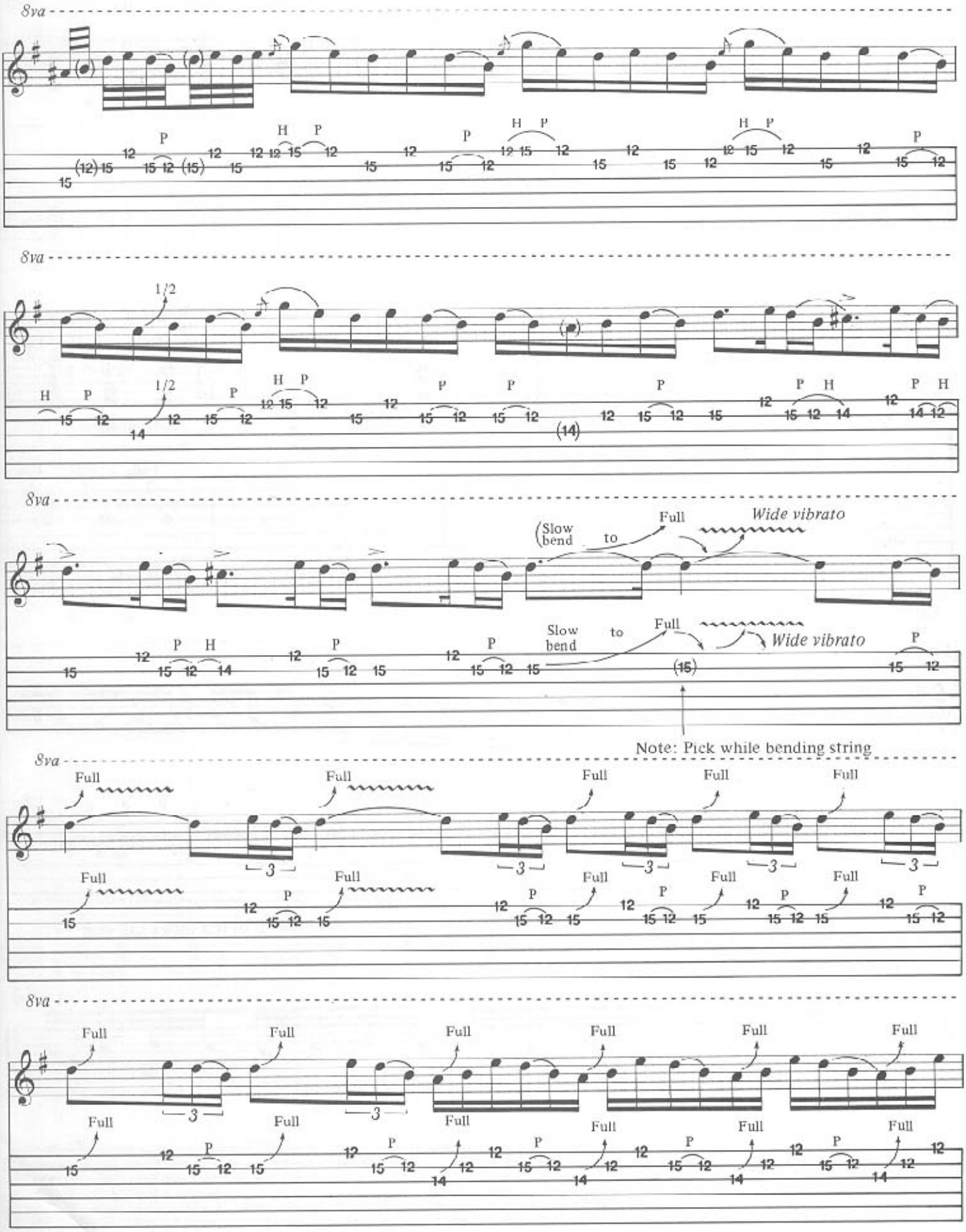


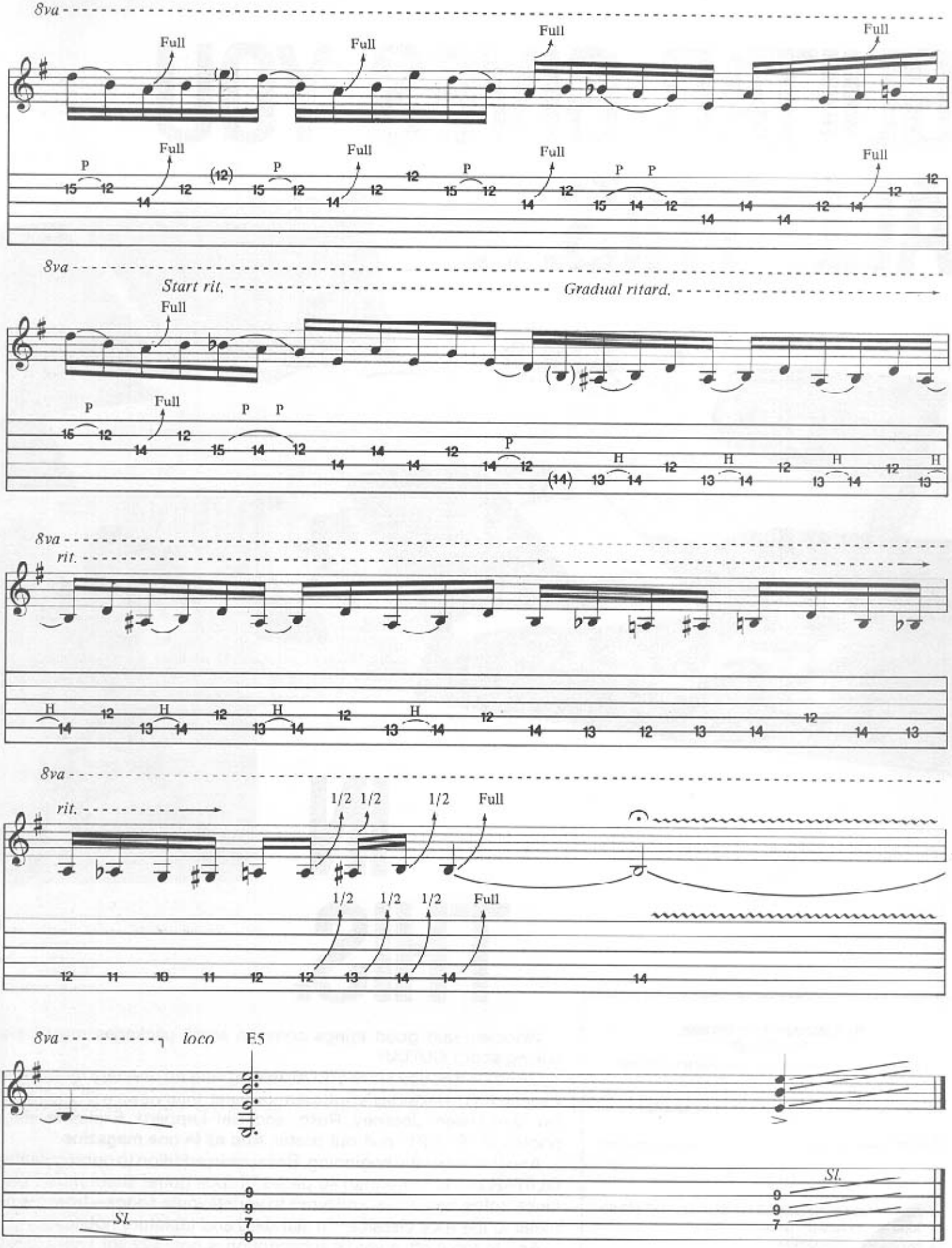




Note: Bends of less than a half step




8va
8va
1/2
8va
(Slow bend
to
Full
Wide vibrato
Slow bend
to
Full
Wide vibrato
Note: Pick while bending string
8va
Full
3
8va
Full
3


8va
Full
Full
Full
Full
P
Full
Full
Full
Full
8va
Start rit.
Gradual ritard.
Full
P
Full
8va
rit.
H
8va
rit.
1/2 1/2
1/2
Full
1/2 1/2 1/2
Full
8va
loco
E5
Sl.
Sl.

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ARMED AND READY
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CAPTAIN NEMO
CRY FOR THE NATIONS
DOCTOR DOCTOR
DOGS OF WAR
I'M GONNA MAKE YOU MINE
INTO THE ARENA (Instrumental)
LIGHTS OUT
LOOKING FOR LOVE
ON AND ON
ROCK BOTTOM
ROCK MY NIGHTS AWAY
TRY ME
VICTIM OF ILLUSION

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